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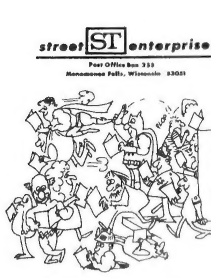

The COMIC READER
January 1983
Volume I, Number 208

OUR COVERS: Will Meugniot portrays Eclipse's new super-team, the DNAgents, created by Mark Evanier. © 1982 Mark Evanier and Will Meugniot. Inks are by Al Gordon; color separations by Bob Staszak--who also contributed the back cover, featuring cats of many kinds. Tigra, Kraven, Hellcat © 1982 Marvel Comics Group; Catwoman © 1982 DC Comics Inc.; Felix the Cat, Krazy Kat © 1982 King Features Syndicate; Tom & Jerry © 1982 M-G-M/UA; Garfield © 1982 United Feature Syndicate. Bob did the separations on this as well.

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DC News

Dick Giordano was promoted to the position of Vice President-Executive Editor in mid-November. The promotion follows Giordano's two separate stints as editor (1967-70 and 1980-81), followed by his promotion to managing editor in August of '81. Prior to his arrival at DC, Giordano served as assistant editor at Charlton from 1957 to '59, followed by three years as editor. His career as artist has been equally extensive, beginning at Charlton in the early '50s, doing work along the way for Lev Gleason, Dell, Atlas, and Pflaum before settling at DC in 1968. He's also done work for Marvel, Tower and Warren. For those of you who want to send him birthday cards, he was born July 20, 1932.

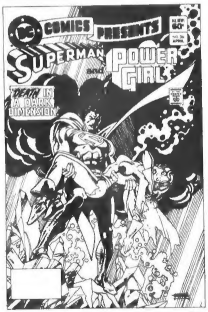
BATMAN AND THE OUTSIDERS will go on sale in May, with an August cover date. The creative team is Mike W. Barr and Jim Aparo; the super-hero team is as follows: Batman, Metamorpho, Black Lightning, and three new characters, Katana, Geo-Force, and Halo. One of the women (possibly Katana, which sounds like it might be an alien name) is related to the Teen Titans' Starfire, therefore this team will team-up with that one in BATO #4. The debut of the team is the back-up story in THE BRAVE AND THE BOLD #200, which is a double-sized, $1.50 Mando issue. Len Wein edits the new monthly.

Frank Miller's RŌNIN will be on the April schedule and is in a unique format: 48 pages, no ads, full color with a wraparound cover. It's not certain whether it will be on Mando, Baxter or better stock.

The working title for the tryout book is NEW TALENT SHOWCASE, and debuts in June, cover-dated September. The book, which features

stories and art featuring characters created by new artists and writers, has yet to be promoted in DC comics. Apparently, the work has been gathered totally from convention portfolios and fanzine mentions of the project.

THE SWORD OF THE ATOM is the name of the Jan Strnad/Gil Kane mini-series which will go on sale in June. It will run four issues, and the title would seem to indicate that the adventure will take place on another sub-atomic world.



THE BLUE DEVIL will go on sale in the fall of '83 as a regular series book. Dan Mishkin and Gary Cohn are the writers/creators, with Paris Cullens as artist. The Blue Devil is a stunt-man super-hero.

The summer will see the newsstand debut of ATARI FORCE, featuring newly designed and restructured membership by Gerry Conway and Jose Luis Garcia Lopez. The book had

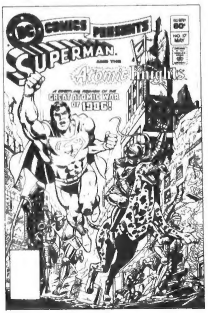
previously appeared in MARCH OF COMICS-sized comics packaged with the Atari videogames series.

A new Len Wein/Gil Kane series featuring a time-traveller hero, THE ZERO MAN, will debut in late '83 as well. No further details are known.

The end of the year will also see a new mini-series based on a Roy Thomas idea; JONNI THUNDER. The female heroine (no other details about the character are known) would probably be drawn by Ernie Colon.

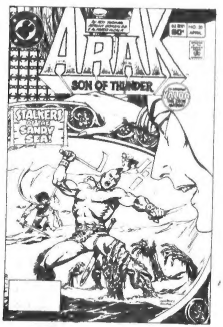
And way in the future, say 1984 sometime, look for a new Don McGregor and Gene Colan mini-series. This one is so tentative they don't have a name for it yet.

To top off all this new activity is the revelation that DC is negotiating for the rights to a well-known series which has previously been published by Gold Key, Marvel and Power Records. Other than its toy tie-ins, this is DC's



first licensed property since WELCOME BACK, KOTTER.

And the DC-Marvel team-ups of 1983 will both be produced under the auspices of the DC editorial offices. May's AVENGERS/JUSTICE LEAGUE team-up will be by Roy Thomas, Gerry Conway and George Perez, with Marvel handling the promotion; and Marv Wolfman and Perez will also handle the fall NEW TEEN TITANS/X-MEN team-up.



No details have been released, but Trevor Von Eeden will be the artist on a 1983 mini-series following GREEN ARROW. Whether this will be the shelved DEADMAN project or not is not known.

You may well have seen (or by now purchased) the first issue of the new MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS. This is somewhat of a reversal; DC is doing the production while Sea Gate Distributors is publishing the books, which carry the

DC imprint. The first and second issues feature Frank Frazetta SHINING KNIGHT stories from ADVENTURE COMICS of the early '50s. Future issues (since Frazetta only did 89 pages they'll have to include other artists eventually) are planned to include Berni Wrightson and Neal Adams. No further details except the price ($1.50) are known. The first quarterly issue is on sale in January.

Recall the "rumor" denied last time about the Charlton characters being purchased by DC? Well, negotiations ARE underway, apparently stirred by First Comics' acquisition of E-MAN for their use. Early negotiation waters were being tested and no one wanted to say anything, but the cat's been let out of the bag and DC has confirmed that they are indeed interested in doing either reprints of the original material (in digest form, most likely) or creating new stories. Steve Ditko is being considered, according to Cat Yronwode's news column.

We'd like to offer a huge bunch of congratulations to Jim Engel, who has sold his first two stories to Roy Thomas for the CAPTAIN CARROT books. The stories, which are backups, are being drawn by Ernie Chan and Rick Hoberg, respectively, and the first should be appearing in three months. (See Jim--we told you you were good enough for a national audience!)

An important character will die in an upcoming FLASH. We're told matters will begin to really heat up around #322...

DC COMICS PRESENTS ANNUAL #2 will be written by Elliot S! Maggin, and drawn by the unlikely team of Alexander Toth and Terry Austin.

BLACKHAWK #260 will be a special all-DETACHED SERVICE DIARY issue featuring three short stories since so many west-coast artists have been requesting Mark Evanier scripts that a huge backlog of stories exists. That issue will feature stories by John Severin, Pat Boyette, and either Doug Wildey or Alex Toth, depending on who finishes theirs first. Dan Spiegle have introducing and concluding material, with Dave Cockrum doing the cover, with the letter column being replaced by a Cat Yronwode interview with BLACKHAWK-creator Will Eisner.

Further back-up stories are being done by Bill Ziegler, Dick Rockwell and Will Meugniot. #261 features a book-lengther which begins a three-part story featuring Domino, the lady spy introduced in #252. Howard Chaykin is the new cover artist, and Ernie Colon is taking over as editor.

Those of you with cable may have caught a recent edition of LIVEWIRE on the Nickelodian channel which featured NEW TEEN TITANS artist George Perez doing sketches and explaining his job to a group of teen-agers. I'm not sure whether these shows are rerun or not, but I caught part of it by accident on December 18th.

TCR Message

Despite our best intentions, there was no press time available to get this issue out earlier, and thus we're faced with a short period to get this to you before the subscription offer (page 38) terminates. Thus, we are hereby extending the deadline to midnight January 31st, 1983--so if you want to renew your expiring sub or add to your current one, please take advantage of the knowledge that prices will go up as of February 1st. A belated happy holidays!

Marvel News

If you thought last month and the month before were the last word on all the 1983 Marvel projects, think again. A whole slew of new ones have been unveiled, including:

LIMITED SERIES:

JACK OF HEARTS by Bill Mantlo and Rick Leonardi, probably four issues.

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THE BLACK PANTHER by Denys Cowan and Jim Shooter (plot), Cowan (pencils); again, probably four issues.

KID COLT, OUTLAW with Herb Trimpe on the art

BEAUTY AND THE BEAST, featuring the team-up of "Beauty" (Dazzler) and "the Beast" (the Beast). No further details.

GRAPHIC NOVELS:

CONAN by John Buscema (art and story) and possibly Rudy Nebres.

THE INCREDIBLE HULK by Jim Shooter, Brett Blevins and Vince Colletta.

THE THING by Tom DeFalco and John Romita.

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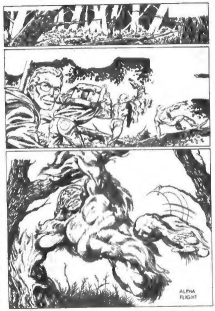

THOR by Jim Shooter and Bill Sienkiewicz.

On the movie adaptation front, ROCK AND RULE, the new Nelvana cartoon, will be done as a one-shot in the MARVEL SUPER SPECIAL format. It is unknown whether the format will follow that of the previously announced FIRE AND ICE, which will be printed from the cels from the cartoon. Both film's release dates will determine when the comics appear.

MARVEL TWO-IN-ONE #100 features the team-up of The Thing and Ben Grimm, with the villainy of the Red Skull for good measure. John Byrne (story) and Ron Wilson (art) are the team on the double-sized last issue, as well as its replacement title, THE THING.

DR. STRANGE #59 features the Doctor and Hannibal King versus Dracula, who isn't as dead as he seemed--since he also shows up in THOR #332.

A new member joins the Avengers in #232 by the name of Starfox.

Alan Zelenetz, Ron Wilson and Sam de la Rosa ask the musical question "What If Thor Met Conan?" in WHAT IF? #39.

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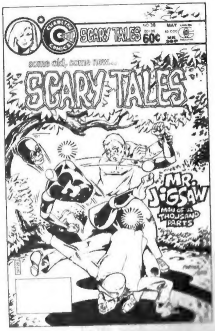
Marvel will be publishing Bernie Wrightson's illustrated version of Mary Shelley's FRANKENSTEIN as a trade paperback and limited edition hardcover. Wrightson is also doing a story for EPIC ILLUSTRATED.

Charlton Coming Comics

GUNFIGHTERS No. 78, April.. [12/13-1/6]

GHOST MANOR No. 68, April. [12/13-1/6]

HAUNTED No. 67, April. [12/20-1/13]



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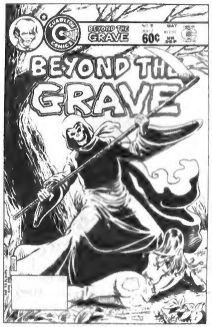


FIGHTIN' MARINES No. 168, April. [12/20-1/13]

ATTACK No. 40, May. [12/27-1/20]

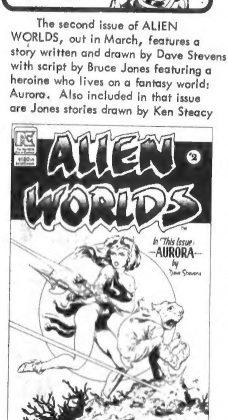
SCARY TALES No. 38, May. This issue has a new story and cover of Mr. Jigsaw by Don Fortier and Gary Kato. This was done for the CHARLTON BULLSEYE book. [12/27-1/20]

BEYOND THE GRAVE No. 9, May. This has a new cover by Joe Erslavas and Gene Day. [1/10-1/27]

WAR No. 39, May. [1/10-1/27]

Pacific News

The second issue of ALIEN WORLDS, out in March, features a story written and drawn by Dave Stevens with script by Bruce Jones featuring a heroine who lives on a fantasy world: Aurora. Also included in that issue are Jones stories drawn by Ken Steacy and Jones himself.



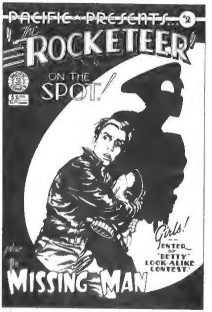
ELRIC OF MELNIBONE #1, which will be out in February, is adapted from Michael Moorcock's stories by Ray Thomas, P. Craig Russell and Michael Gilbert, and will be in laser-scan full-process color on Baxter stock for $1.50.

Tim Conrad did the back-up story for the February issue of CAPTAIN VICTORY (#10), entitled "Rain Maker."

Coming Comics

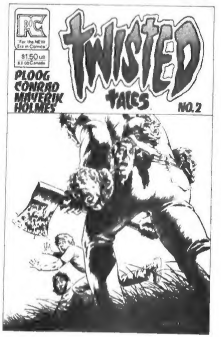
SILVER STAR No. 2, April. "Darius Drumm" is by Jack Kirby and Mike Royer. Silver Star takes on a fire-eating evangelist, Darius Drumm. The back-up is GOLDYN by Walter Stuart, writer/artist. Kirby and Mike Thibodeaux did the cover. [1/11-1/14]

STARSLAYER No. 6, April. The concluding chapter to the first voyage of Starslayer is written and drawn by Mike Grell. The back-up is by Craig Deeley. With #7, STARSLAYER will be published by First Comics. Grell did the cover. [1/11-1/14]



MS. MYSTIC No. 2, April. This issue features the introduction of the Ms. Mystic team: Erth, Ayre, Fyre and Watr in an issue written and drawn by Neal Adams. Adams did the cover. [1/26-1/31]

PACIFIC PRESENTS No. 2, April. "The Rocketeer On The Spot" is by Dave Stevens, with Cliff Secord starring in his first thirteen-pager. The second feature is Steve Ditko's The Missing Man, and is eighteen pages. Stevens did the cover. [1/26-1/31]



TWISTED TALES No. 2, April. In this issue, stories written by Bruce Jones: "Over His Head" by Mike Ploog, "Nightwatch" by Ken Steacy, "Infant Terrible" by Val Mayerik, and "Speed Demons" by Rand Holmes. Baxter paper, $1.50. [1/26-1/31]

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Archie News

The revival of ADVENTURES OF THE FLY will be delayed until February 10th, as Rich Buckler had to wait a month to fulfill his contract with DC, setting schedules at Red Circle back a month. The story is by Buckler and Jack C. Harris, art is by James Sherman and the cover is by Jim Steranko.

The second issue of THE MIGHTY CRUSADERS will be written by Cary Burkett and Rich Buckler and drawn by Buckler.

Stan Timmons and Alan Weiss will be the artist and writer on THE SHIELD #1, which will be out sometime in the spring.

Coming Comics

ARCHIE No. 322, March. Dan DeCarlo cover. [12/14-12/28]

ARCHIE'S PALS 'N' GALS No. 163, March. Stan Goldberg cover. [12/14-12/28]

LAUGH COMICS DIGEST No. 45, March. Cover by Dan DeCarlo. [12/21-1/4]

JUGHEAD JONES COMIC DIGEST No. 24, March. Cover by Dan DeCarlo. [12/21-1/4]

PEP No. 388, March. Cover by Stan Goldberg. [12/28-1/11]

EVERYTHING'S ARCHIE No. 105, March. Stan Goldberg did the cover. [12/28-1/11]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 55, March. Dan DeCarlo did the cover. [1/4-1/18]

Eclipse Comics

The second Eclipse COMICS HALL OF FAME book will be THE ART OF STEVE DITKO, written by Mark S. Upchurch. The trade paperback will trace Ditko's career from "Stretching Things" (1953) with many illustrations from originals and proofs, as well as reprints of several hard-to-find Charlton stories from the fifties. The 136 book will feature a complete Ditko checklist as well as eight pages of color. A hard-cover edition will feature a tipped-in signed and numbered color plate of new Ditko art. It will be out in June.

SABRE joins SCORPIO ROSE and DESTROYER DUCK in the regularly-published-on-Baxter paper sweepstakes.

ECLIPSE MAGAZINE will probably go to a 48-page color format for $2.00 with #9.

The SCYTHE strip, announced for MS. TREE #1 by Dean Mullaney and Dan Adkins, will debut instead in #2 with a new artist replacing Adkins.

Americomics News

Don Secrease and Rick Burchett will be taking over the BLACK DIAMOND book as of #2. The team will also do the art for the COLT back-up strip.

AMERICOMICS No. 1, April. This new comics group leads off with "The Shade" by Bill Black. A soldier in Viet Nam crawls to safety in a temple after being wounded and is taught the ability to become the powerful being known as the Shade. The back-up story is "Slayer" by Craig Zablo, John Beatty and Jerry Ordway. A cosmic police-man from the planet Toru travels to Earth to protect it from a menace called Black Starr. George Perez did the cover. [January]

First Comics News

When STARSLAYER debuts as a First Comics in April, it will be drawn by newcomer Lenin Delsol, who did the SARGON story in WARP #1. He will draw it over the story and breakdowns of creator Mike Grell, who will turn over full pencils to Delsol with #9, First's third issue.

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Lenin Delsol also has begun work on a new SARGON three-parter scheduled to appear in WARP #5-7. John Ostrander wrote the story, Al Gordon will ink.

As might be evident by now, the one-page guest-artist strips in E-MAN are parodies of existent comics ads featuring well-known comics characters drawn and/or written by the character's creator. E-MAN #3 features Pudge,

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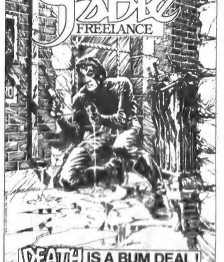
Girl Blimp by Lee Marrs; #4 features Teddy Q., the bear from the E-MAN series by Bruce Patterson. Other future guest stars will be Martin Greim's Thunderbunny, Reed Waller's Omaha, and Fred Hembeck's Fred Hembeck.

The origin of Jon Sable will not appear until #3, which will be the first of a four-parter. The story involves Sable's days as an Olympic Pentathalon athlete, his days in Africa as a mercenary, and his transition from same to bodyguard/bounty-hunter. Grell will do all the writing and art on the series.

As of April, First's four monthlies will be split into groups of two each to appear on the second and fourth Tuesdays of each month. Look for WARP and JON SABLE, FREELANCE at the beginning of the month, and E-MAN and STARSLAYER. AMERICAN FLAGG will join the second group in June.



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Coming Comics

E-MAN No. 2, May. "'F' As in Freak" is by Martin Pasko and Joe Staton. E-Man and co. take on Professor Ford Fairmont and his Academy for Precious Adolescents. Also, "The Butler Didn't" starring Mike Mist, a one-pager by Max Allan Collins and Terry Beatty. Staton did the cover. [1/18-1/21]

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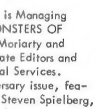
WARP No. 3, May. "Chaos Ascendant" is by Frank Brunner, Peter Gillis and Al Gordon. Valeria plots vengeance against Cumulus, Cumulus battles Chaos and returns to Earth by way of Hell. The backup features the Faceless Ones in a story called "A Masque in the Hand" by Jack C. Harris and Steve Ditko. Brunner did the cover. [1/18-1/21]

Warren News



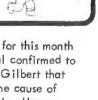
We erred last time when we mentioned that we thought that Douglas Gladstone had been hired to replace David Allikas. That person is Randy Palmer, now Managing Editor. Gladstone is the publicity contact and a member of the production crew. Sorry.

And Bill Mohalley is Managing Editor of FAMOUS MONSTERS OF FILMLAND, with Tim Moriarty and Randy Palmer as Associate Editors and Rick Sullivan for Special Services. #192 is the 25th anniversary issue, featuring interviews with Steven Spielberg, Dave Cronenberg and others.

The HOBGOBLIN strip will appear in EERIE with THE GOBLIN sent to cancellation city.

FILM FANTASY YEARBOOK 1983, March. An overview of the year in science-fiction, horror, and fantasy movies, with four new articles on THE THING, ROAD WARRIOR, CONAN and E.T. [January]

Harvey News



The Harvey report for this month is that a Harvey official confirmed to our correspondent Paul Gilbert that litigation was indeed the cause of the cessation of publishing Harvey Comics on or about July 10th (except two titles that slipped through September 7th). The litigation is hoped to be settled by January when publication would resume, but that is by no means certain. The suit, as described in last issue, is between the Harvey brothers, Leon and Alfred, and deals with the disposition of the company.

Aardvark-Vanaheim News

Aardvark Vanaheim has announced a revised publications list. JOURNEY is a mini-series to be printed monthly. Bill Loebs, who wrote/drew "Welcome to Heaven, Dr. Franklin" (a back-up story), is the author of the series, which is set in pioneering times in Michigan, and features Wolverine McAllister. It'll be out in March.

NEIL THE HORSE by Arn Saba will appear in a six-issue mini-series. The 24-page bi-monthly will supplant the originally-planned 60-page one-shot, as Arn has hired an inker and increased his pencilling speed. It may become a regular publication if sales warrant it. It ships late February, $1.50, $1.70 in Canada.

Out this month is Michael T. Gilbert's STRANGE BREW, an 80-page book costing $3.50. One story is a collaboration with Jeff Bonivert. Sales have prompted thought of an all WRAITH book (or mostly-WRAITH) for '83.

CEREBUS will henceforth cost $1.40 in the U.S. and $1.60 in Canada due to the difference in the exchange rates between the two countries.

THE CEREBUS COLLECTOR (formerly THE CEREBUS COLLECTION) is scheduled to appear in late Spring, and Deni Sim is requesting that anyone who met the Sims on their U.S. tour and wishes to contribute photos, photocopies of sketches or short write-ups to write her

at Aardvark-Vanaheim, Attn: Cerebus Collector, P.O. Box 1674, Station "C" Kitchener, Ontario, Canada N2G 4R2.

THE COLOUR PORTFOLIO will be out in early Spring and will feature three stories (48 plates) entitled "A Well-Equipped Bar," "Add One Mummified Bat" and "His First Sword."

CEREBUS No. 46, January. The after-election storyline continues. Dave Sim continues also the sideways layout begun in #44. [1/4-1/9]

SWORDS OF CEREBUS No. 2, out of print for a while, will be reprinted with no changes from the first printing. Out around January 15th.

Obituaries

Reed Crandall, famed BLACK-HAWK, Quality Comics and EC artist, died September 13. He was 65, and died of a heart attack. Crandall was born in Cleveland where he attended the Cleveland School of Art; his first cartooning job was with NEA doing editorial cartoons. He joined Quality in 1941 and drew most of their main features including DOLL MAN, UNCLE SAM, STORMY FOSTER, MIDNIGHT, FIREBRAND and CAPTAIN TRIUMPH, and became ensconced on BLACKHAWK from '42 through '53. He worked for Worth, Ace and Lev Gleason in the '40s as well. In '53 he went over to EC and did all the various genre stories they published at the time until their demise, whereupon he went over to Atlas. In the meantime, he worked on specialty comics such as TREASURE CHEST for Pflaum, and the BUSTER BROWN giveaway, doing a few one-shot CLASSICS ILLUSTRATED and Dell movie and TV comics. In the '60s, he showed up for a while at Harvey ('62-'66) and Tower ('65-'67), doing a couple of issues of FLASH GORDON for King Features. His longest stint in the '60s was for Warren, doing finely-detailed black and white work into the '70s. A couple of Jerry DeFuccio copyrighted stories, originally intended for an independent magazine DeFuccio was to publish, ended up at DC in the early '70s, and rumor has it that Crandall was meant to do the revised BLACK-HAWK for Dick Giordano in 1968, but was unable to meet the deadline.

Crandall never worked on a really popular strip yet he has an army of admirers who lovingly covet his intricate, classically-proportioned figures and backgrounds, which unfortunately remain underappreciated by fandom at large.

Duffy Vohland, longtime fan fixture and Marvel Comics production staff member and sometime inker, died November 15th, after an operation. Duffy was one of the first contributors to Street Enterprises, doing editions of his DUFFY'S TAVERN column for our original magazine, COMICS COMMENTARY. He co-founded FVP with Chuck Fiala, and was also part of CPL with Rogers Stern and Slifer and Bob Layton. He worked on the English Marvel comics, drawing and inking many new splash pages, as well as inking a few black and white and color stories for the U.S. He was a nice man, and we are sad to say that he was only 30 years old.

Hugh Harman, pioneer animator of theatrical cartoons, died November 25th at the age of 79 in Chatsworth, California following a prolonged illness. Harman, brother of RED RYDER-creator Fred Harman, was part of the early Walt Disney studio, the Kansas City Film Ad Agency in Kansas City. Besides Fred Harman, other members of the crew were Ub Iwerks and Rudolph Ising, who was to become his longtime partner. He helped produce the silent LAFF-O-GRAM and ALICE series in Kansas City and then Hollywood, then made the first synchronized sound cartoon in 1929 with Ising, BOSKO THE TALKINK KID. The pilot film was made into a film series when Leon Schlesinger agreed to produce the series, with Warner Bros. distributing, and Bosko starred in the very first LOONEY TUNES cartoon, "Sinking in the Bathtub" in 1930. In '31, he co-produced and co-directed "Lady, Play Your Mandolin," starring Foxy (a Mickey Mouse-copy) which was both the first MERRIE MELODIES cartoon and the first to feature the title character popping out from behind a drum to say "So long, folks!" -- a phrase which eventually evolved into the famous "That's all, Folks!" as stuttered by Porky Pig. The crew under Harman and Ising during this period included such future notables as Friz Freleng, Bob Clampett, Bob McKimson, Bill Hanna and Paul J. Smith.

Harman and Ising wanted more control of their own cartoons and left Schlesinger for M-G-M in 1934, taking Bosko along with them. The HAPPY HARMONIES led off with Ising's "The Discontented Canary," with "Tales of the Vienna Woods" the first to be directed by Harman. Harman's "Peace on Earth" ('42) received an Academy Award nomination, with Ising's "The Milky Way" winning an Oscar in '41. (See Jim Korkis's CEL BREAK for other details.)

Both Harman and Ising joined the army's animation unit at the Hal Roach Studios in 1942 and never returned to commercial animation, with Harman working on industrial, training and educational films until his retirement.

Phil DeGuard, 72, longtime background artist on Chuck Jones' animation staff, died November 20th in North Hollywood of a heart attack. The well-educated artist, who had studied both art and journalism at New York and Columbia Universities, came to California in the '30s to work on the KRAZY KAT and SCRAPPY cartoons for Charles Mintz/Screen Gems in 1936 where he served as art director; stints at M-G-M and Walter Lantz led to his arrival in '46 at Warner Bros. His stint on the Warners cartoons was a large part in the attraction of the Jones cartoons; the backgrounds' evolution into flat stylization sometimes anticipated the UPA "artistic" approach which became the norm in the late '50s, and the beauty of many of the ROAD RUNNER cartoons is due to the fine rendition of the desert mountains which complemented the characters perfectly. DeGuard continued with Jones to M-G-M in '63 through the early '70s (TOM AND JERRY, HOW THE GRINCH STOLE CHRISTMAS, THE PHANTOM TOLLBOOTH, HORTON HEARS A WHO) and continued to Jones' own production company. He was also a syndicated columnist, writing columns entitled "In Hollywood with Philip DeGuard," "Intimately Speaking," and "On the Sets."

Nobody Asked Me But...

By Mike Tiefenbacher

Tom DeFalco explained what the "backwards mirror" hoax was all about: "...Cat Yronwode was the first one who reported the reverse Spider-Man story--other fanzines picked up the story--AND THEN, we went along with the gag! (If anyone had asked us about Cat's column, we would have denied it--and ended the matter! Sloppy fanzine journalism convinced us to go along with YOUR gag.) Any questions?"

The item in Cat's column appeared in #463 of THE BUYER'S GUIDE, which appeared in the middle or late September. We didn't report it until our November issue, after the press conference announcement. Evidently, someone at Marvel fed Cat the hoax to begin with in retaliation for the "Big Bang" comments in #461; we had printed that item in #205. Is that the reason we were hoaxed?

As I've mentioned before, 's fine if they want to play a little joke; we can take it. We do reserve the right to do it back at them, though.

* * *

The BILL GAINES DUBIOUS TASTE AWARD for the March cover-dated comics goes hands down to

GREEN LANTERN #162, which not only gets points for showing a full page of a small child who mistakenly goes outside a spaceship's airlock, and, because GL's power ring hasn't been recharged, proceeds to explode from the air pressure contained in his body in loving, Bernie Krigstein-inspired multi-panel detail--but compounds things by putting the poor ballooning kid, veins-a-poppin', on the front cover of the book. Congrats to award winners Mike Barr, Keith Pollard and Ernie Colon.

April's award is unawarded at this point, although a strong contender is the cover for DAREDEVIL #193, which shows our hero, axe in hind, grinning from ear to ear. Despite the season, somehow I can't quite believe he's going out into the woods to claim a Christmas tree.

(The Award has been named in honor of Bill Gaines' famous definition of good taste in front of a Senate subcommittee; when asked if he thought a cover of CRIME SUSPENSTORIES showing a severed head being held up by its hair as rendered by Johnny Craig was in good taste or bad taste, he thought about it and said that it was in good taste, as bad taste would have been to have shown the blood dripping down from the bodyless neck. I suppose the GL people could claim the same thing; their portrayal of the kid's explosion DIDN'T show pieces of flesh spinning off into space.)

The GREEN LANTERN example noted here reminds me of one of my favorite cartoon-quotes from the mid-'60s. In the SPACE KIDDETTES series, whenever villain Static would suggest to his crony Captain Skyhook that they boil the Kiddettes in space oil or saw them in half with a cosmic buzzsaw, Skyhook, in Daws Butler's best Long John Silver voice after bashing him over the head with a wrench, would indignantly cry, "YOU CAWN'T DO THAT TO LITTLE KIDS!!"

* * *

Too bad it lasted so short a time. Dick Giordano has always been one of my favorite editorial communicators, beginning back in the Charlton days, and I loved the idea that he'd be doing the MEANWHILE... column in the DC line. I've certainly got nothing against Mike Flynn--he's been very nice and helpful (and he's our current contact at DC, and I'd be very stupid to burn my bridges, eh?)--but here's hoping Dick does a few of them per year, at least.

* * *

Speaking of Charlton and Dick's tenure there, DC's announcement that negotiations for the old Charlton heroes of the '60s ARE currently going on is good news for me--if Steve Ditko can be coaxed into doing his old creations again it will mark a return for him to a standard super-hero strip at DC, something he hasn't done since BEWARE THE CREEPER and THE HAWK AND THE DOVE.

And while I'm glad he now has the rights, it's rather ironic that Pete Morisi's Thunderbolt won't be among the heroes revived at DC since Charlton gave him full rights on his character at the beginning of this year. To be frank, the chances of his revival seem far more remote because of it.

* * *

Hey--is Marvel's new comic, U.S. 1 based on the Tyco toy set of trucks? Or is this a "happy" coincidence?

* * *

Sam Kujava's column in #207, specifically the part where he railed against a particularly bad art job on a currently-popular DC title, raised some hackles in the DC offices. A few editors--who weren't quite sure--felt the book Sam was talking about was one of THEIRS. Funnily enough, the ones who we heard about were NOT editors of the book in question.

* * *

DC's recent veiled announcement of a new licensed comic book (i.e., a comic whose subject matter requires payment to another company or person for the right to print it) caused me to wonder to myself if Marvel's licensing binge in the '70s and '80s had allowed it to pass DC, who had once been quite prone to that sort of thing, in number of properties. It had.

For the record, counting all licensed comics (excluding reprints or retitlings), Marvel has 65 to DC's 45. However, if you restrict the listings to series or intended series, which excludes one-shot movie adaptations, Marvel only wins by a 49 to 42 margin.

Wonder what subject matter has been licensed by the two over the years? It's actually quite a range.

Company by company, it breaks down this way:

PERSONALITIES: DC - Alan Ladd, Bob Hope, Dean Martin, Jerry Lewis, Dale Evans, Jimmy Wakely, Pat Boone, Muhammad Ali; Marvel - Evel Kneival, Pinky Lee, the Human Fly

RADIO (later TV) SHOWS: DC - Big Town, A Date With Judy, Gang Busters, Mr. District Attorney, Ozzie and Harriet; Marvel - Casey Crime Photographer, My Friend Irma, Suspense

TV SHOWS: DC - Isis, Jackie Gleason and the Honeymooners, Many Loves of Dobie Gillis, New Adventures of Charlie Chan, Sgt. Bilko, Sgt. Bilko's Pvt. Doberman, Welcome Back Kotter; Marvel - America's Best TV Comics, Battlestar Galactica, Man From Atlantis, Doctor Who, Saturday Night Live

COMIC STRIPS: DC - Dick Tracy, Mutt and Jeff; Marvel: Dennis the Menace

CARTOONS (MOVIE AND TV): DC - Flippity and Flop, Fox and the Crow, Hot Wheels, Larry Harman's Laurel and Hardy, Real Screen Comics, Comic Cavalcade (part); Marvel - Dynamutt, The Flintstones, Funtastic World of Hanna-Barbera, Laff-a-Lympics, Mighty Mouse, Scooby Doo, Smurfs, Terrytoons, TV Stars, Yogi Bear

MOVIES: DC - Feature Films, Movie Comics, Dr. No; Marvel - Annie, Blade Runner, The Deep, Dragonslayer, Fire and Ice, For Your Eyes Only, The Further Adventures of Indiana Jones, Godzilla, The Island of Dr. Moreau, Krull, Logan's Run, The Land That Time Forgot, Sgt. Pepper's Lonely Hearts Club Band (Europe only), Close Encounters of the Third Kind, Meteor, Xanadu, The Wizard of Oz, Planet of the Apes, Raiders of the Lost Ark, Star Trek, Star Wars, Time Bandits, 2001: A Space Odyssey, Dark Crystal, Rock and Rule

MULTI-MEDIA CHARACTERS: DC- Bomba the Jungle Boy, Hopalong Cassidy, Justice Inc., Korak Son of Tarzan, The Shadow, Shadow, Shazam!, Tarzan, Tarzan Family, Weird Worlds; Marvel - Conan the Barbarian, Doc Savage, John Carter of Mars, King Conan, Kull and the Barbarians, Kull the Conqueror/Destroyer, Red Sonja, Savage Sword of Conan, Tarzan, Lord of the Jungle

TOYS/DOLLS/VIDEOGAMES: DC - Atari Force, Captain Action, Masters of the Universe, G.I. Joe, Swordquest; Marvel - Crystar, G.I. Joe a Real American Hero, Micronauts, Rom, Shogun Warriors, Team America, U.S. 1 (?)

SONGS/RECORDING GROUPS: DC - Rudolph the Red-Nosed Reindeer; Marvel: Alice Cooper, Kiss, World's Greatest Songs

* * *

Now, I don't want to jump the gun. I really don't. I'd much rather sit back and wait until this summer when I hear and read the arguments that Peter Sanderson, Len Wein and Marv Wolfman and whoever else will be involved in the guide to the DC universe maxi-series give for putting what characters where and on which Earth in the "Omniverse," as it's come to be known thanks to Mark Gruenwald. I realize it's not something many people care to deal with at all, and I realize that there are many who dislike the entire idea. I'm not one of them--although I will admit to nearly coming to the belief that today's DC comics should be set on Earth-One-A or something, simply to prevent what I know is going to happen. This is based, thus far, on one singular decision.

I like BLACKHAWK, I like Mark Evanier and I like whichever person at DC who is editor at any particular point in the current run. But #256's lettercol, in which Mark decides once and for all: "Everything from BLACKHAWK #251 on takes place on Earth-One, several decades before the advent of Superman. In fact, these are the first ever BLACKHAWK adventures on Earth-One. All previous BLACKHAWK tales take place on either Earth-Two or Earth-X and it'll all be explained in the history of the DC universe maxi-series. This means that those of you who have written in saying, "We all know that all the Blackhawks survived World War II" are wrong. We know nothing of the sort."

Mark goes on in #257 to say also that the choice was so that those who'd just started collecting wouldn't have to worry about the previous #249 issues (actually, there are only 242 issues, as BLACKHAWK began with #9) which they couldn't collect if they wanted to, that there would be continuity problems in placing it on any Earth, and that he would find explaining all of this in a story "boring," so he won't.

Well, I hope he doesn't, because I would hope someone would have second thoughts. None of the arguments are convincing--though I'm perfectly amenable to having the stories on Earth-One. The "will they survive WWII?" question is ridiculous to begin with; it's a piece of character vulnerability desired by only the silliest of readers--those who believe that BLACKHAWK resembles reality to begin with. It isn't real--it's entertainment. And the Blackhawks--in this version, IF Mark ever gets to the end of WWII--will survive, as seven men, and THESE particular seven men. They grow up to become the same jokers who appeared in the '50s DCs who became super-heroes in the '60s. I've no problem at all with that, and can't see why anyone else would. It matters not one whit to the enjoyment I can derive from the current series. I read BLACKHAWK to see these characters win and survive, to enjoy the plot twists and the characterization. I was disgusted with the 250th issue under the previous regime for this very reason, and if any series occurs on another world, it is #244-250, a version of the book I consider nothing less than an aberration.

The interfaces with the JLA occur at two points, BLACKHAWK #228 (as noted in Mark's second column), and in Steve Englehart's "Origin of the JLA--Minus One," the "pre-team" story featuring all the '50s characters circa 1957. That one's a scant five years old, for goodness sake--and I recall it with fondness! This one too did not happen?

Obviously, Mark doesn't want the Blackhawks meeting the All-Star Squadron. Okay--there are a lot of people in the world, and nothing says that even if his book was set on Earth-Two that they ever would. It doesn't matter, though it could explain why THESE guys don't meet the JLA.

Those two possibilities are okay. Earth-X isn't okay for any of the DC BLACKHAWK issues. Earth-X was a plot device world in which WWII has only ended recently--clearly a place no BLACKHAWK stories after 1945 would fit.

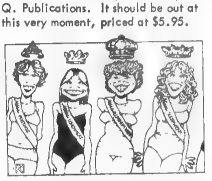
If it is to be that the Blackhawks published today are never to meet any other character Mark--don't put them on ANY Earth. It won't make any difference--and it won't screw up other stories for those of us old enough to remember them.

MT

Et Al

Capital Comics NEXUS Volume 2, #1, the first color comic in the Baxter format of such other titles as CAMELOT 3000, goes on sale in February. Steve Rude and Mike Baron will continue as writer and artist, with George Freeman adding his coloring expertise. The price of the new package is $1.50, $1.95 in Canada.

Capital has arranged to reprint the ART OF JOHN BYRNE book published in '80, marking the books third printing. The initial runs were published by Sal Q. Publications. It should be out at this very moment, priced at $5.95.



Postcard fans should be aware of a new series of twelve cards by NATIONAL LAMPOON artist Rick Geary, as shown in the accompanying illustration. Also available is an 11" x 17" Presidential Poster featuring all the presidents as cartooned animals. They're both available from Geary's Rick Geary Publications, P.O. Box 99835, San Diego, CA 92109; the postcards are 35¢ each plus $1.00 postage per order; the poster is $2.50 plus $1.00 postage per order.

TCR Mailboat

DAVE COCKRUM, Commack, NY: I just received TCR #206 and feel obliged to remark on a couple of items.

First--your listing of X-MEN SPECIAL EDITION #1 lists Peter Iro as one of the creative team on GIANT-SIZE X-MEN #1. It's about time somebody put the lie to this one: Peter Iro did indeed try his hand at inking my backgrounds on FIVE PAGES ONLY. Even if a background assistant completes a full job, he gets no credit whatsoever for having worked on the job. But aside from that, the five pages he inked were so crudely and amateurishly butchered that I was forced to white out all his work and re-ink those pages myself. In view of this fact, it's obvious why I resent Iro being listed as having worked on the book: I inked that book entirely, and no one else.

Secondly--I note with some dismay and apprehension the announcement of the new title DNAgents by Evanier and Meugniot for ECLIPSE; the basic premise for their new book seems to have been lifted verbatim from my Graphic Novel, THE FUTURIANS (formerly THE MYSTERIONS), now in production for Marvel. Since the two books will hit the stands about the same time, I hope the fans can tell the difference.

[The credit came from George Olshevsky's X-MEN index. George please take note.

I really doubt that Mark "lifted" anything from your book. These kind of duplications of ideas HAVE been known to occur in the past, and I'd wager a guess that they will continue to. MT]

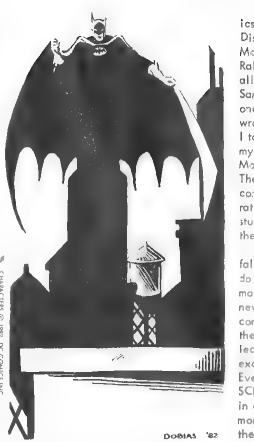
MARK EVANIER, Los Angeles, CA: Thanks mucho for the nice words you've been printing on our new BLACKHAWK series. It's wonderful to find a job where you can make yourself happy, please others and get paid for it, all at the same time. Sam Kujava shouldn't finger Marv Wolfman for "editorial meddling" if the book seems to have an occasional superfluous caption. That's my fault, in toto, and I'm trying to watch it. After Dan Spiegle finishes drawing, the artwork goes to me and I will occasionally delete some copy that is no longer necessary (due to his excellent story-telling) or, on occasion, add some words if Dan's renditions make

me aware of some hole in the plot. Sam's right; I've missed a few points where I could have deleted captions.

I don't know why Roger Stern is so frenzied over your commentary regarding the "rumor" that everyone in the funnybook business had already heard re: Mr. Shooter offing a number of long-established characters. I heard this "rumor" from folks on the Marvel payroll. Roger cites several phony fandom rumors, only one of which I ever heard (and I've been involved in fandom since they used to print the zines on stone slabs) and that was the one about "Stan Lee and Jack Kirby embezzling money from Marvel." Actually, Mr. Stern has even this wrong. The rumor (this was around 1969) was that Stan alone had embezzled funds. I happen to know the source of this spurious tale and I don't believe anyone, anywhere believed it or published it as fact. In any case, that bit of Bandini wasn't being spread by folks in the Marvel office; this one was, which leads me to suspect that it was not utterly unfounded. More probable is your theory that someone was floating a "trial balloon" and, perhaps, seeking to shake up the fan press, possibly even discredit certain parties within it.

A little over ten years ago, the then-in-power forces at DC got a mite paranoid over fanzines that didn't print the "news" precisely the way they wanted it printed. Somehow, someone thought that it would serve someone right if they planted a few bogus news items in zines. And so they did. I don't think TCR had any of them since Paul Levitz was too close to DC for this to happen, but Don and Maggie Thompson had a few foisted upon them and other zines did, as well. Even though I was present for a DC strategy-session where this tactic was discussed, I have no idea what this was supposed to accomplish except, maybe, to give a certain DC exec (now gone) some semblance of satisfaction. The Thompsons' credibility remained more intact than that of those then in power at DC, anyway. Spreading erroneous or premature news items and then denying them when published can only backfire on you--as, I suspect, some folks at Marvel Comics are now learning. Gee whiz, I can't wait for my issue of SPIDER-MAN printed mirror-image. I wish the comics were half as imaginative as the press conferences.

Actually, what's really interesting is that, even if this rumor about killing Steve Rogers, Tony Stark, ET AL. was wholly and completely unfounded, an awful lot of people familiar with Marvel (including current and recently-departed employees) believed it. That, I think, is an interesting commentary on what all those folks think of the way the current Marvel regime understands the Marvel



characters. Maybe Roger was so upset because everyone was so willing to believe that the current Marvel staff would so readily commit genocide on other people's classic creations.

Your article on the demise of Gold Key/Western/Whitman was well-stated and I have only a few additions and corrections. In fact, the only correction is that the decline in inking in the comics cannot be attributed to a smaller size of original artwork since Western still does all its funny animal original art 12" x 18", as opposed to the smaller size that DC and Marvel use. And, yes, artwork is still being done for those books. I was by the office last week and they are still buying scripts and art, anticipating a return to the stands.

My main addition is that, you're right, the mid-fifties Dell/Western comics were done largely by people who were moonlighting from the studios that did the cartoons. In fact, over the years, the overwhelming majority of funny animal comics drawn in this country--for any publisher--have usually been done by artists moonlighting from the studio that did the cartoons, assuming the studio was still in existence. The main artists on Warner Bros. comics over the years have been Pete Alvarado and the late Phil DeLara (both of whom were artists in Robert McKimson's unit at W.B.), Tom McKimson (Robert's brother, also in his unit and the man who did most of the official model sheets and who STILL draws a lot of the BUGS BUNNY comics), Tony Strobl (who worked more at Disney's) and a few others like Jack Manning, Joe Messerelli, Lee Holley, Ralph Heimdahl and Roger Armstrong, all of whom had background in animation. Same with the writing: Just about everyone who ever wrote cartoons at Warner's wrote comic books at Western. When I took over the BUGS BUNNY books for my three-year stint, I replaced Mike Maltese who wanted to take it easy. The decline you noted in the W.B. comics is, with a few exceptions, rather parallel to the decline of the studio from which they drew much of their talent.

I think the reason for Western's faltering is pretty simple and it has to do with the fact that the funnybook market is now switching from your corner newsstand to your friendly neighborhood comic-book shop and, therefore, from the casual buyer to the collector. Collectors don't buy funny animal comics except perhaps for CAPTAIN CARROT. Even the Carl Barks reprints in UNCLE SCROOGE do not sell particularly well in comic-book shops. As more and more Seven-Eleven stores find that there's a zillion times the profit in yanking the comic-book rack and replacing it with a Donkey Kong machine, the marketplace moves even further into those comic-book shops...and merchandising becomes even more important. Licensing comics becomes less practical. DC owns Wonder Woman, pays no fees to anyone for her use and gets in money every time someone markets a Wonder Woman doll or pizza cutter. Western licenses Bugs Bunny, pays a fee for his use, and receives bupkis (zero) from Bugs merchandise from other's firms. Ergo, if both books were to sell the same, DC would make more money (or lose less) than Western would with Bugs. DC would even have a reason to keep the book on the stands if Wonder Woman were losing money: to hype the character's fame for merchandising. When I left the BUGS BUNNY comic, it was selling as well as BATMAN, but Western Publishing sure wasn't making anywhere near the cash on it. With newsstands dropping comics left and right, "funny" comics are dying. Harvey has pulled back its publications schedule and so has Archie--but these two firms, at least, own outright the characters they promote. Western has spent many years promoting characters which, with the exception of a few like Little Lulu, they do not own.

Lastly: The RICHIE RICH cartoon show is (this wekk, anyway), the top-rated show on all of Saturday morning, even out-painting PAC-MAN by a point or two. This may change, of course, but in an amazing reversal of what's happening in comic books, what's happening in TV animation is that the superheroes are dying out and "funny" shows are picking up! Richie has become a

Seriously, A.M. superstar and his popularity is such that, this season, he was even able to survive having his shows story-edited by that clown who writes the BLACKHAWK comic.

You guys put out a good magazine.

[We're trying. I was going to mention your story-editing post on RICHIE RICH last month, but the MEDIA section ran far too long without the cartoon reviews I had written--and since there wasn't much that was positive, I decided to not say anything. One sad point about RICHIE's success is that it got the DAFFY/SPEEDY/SYLVESTER/TWEETY show cancelled before I had videotaped all the previously-unaired '50s/'60s cartoons they had been showing in small doses each week. The current BUGS/ROAD RUNNER shows are nearly always comprised of eight or nine BUGS cartoons, two RRs and one or two featuring other characters. Sadly, CBS has chosen to not show the seven BUGS cartoons they still have rights to but have shown only in small clips in their prime time shows (BIG HOUSE BUNNY, HARE-ABIAN NIGHTS, BACKWOODS BUNNY, BUGSY AND MUGSY, HORSE HARE, PERSON TO BUNNY, THE UNMENTIONABLES).

Both Marvel and DC have announced and cancelled enough projects over the past ten years which weren't hoaxes that I really can't get too worked up over one or two which were. In regard to that very subject... MT

PETER DAVID, Assistant Direct Sales Manager, Marvel Comics Group, New York, NY: Well, obviously we have a leak here in the offices of Mighty Marvel--there is no other explanation for your brilliant coup in being the first fanzine to report that Gary Groth, rather than myself and Carol Kalish, will be editing MARVEL AGE. Imagine our chagrin at being scooped on the news that we knew would shock all of fandom.

Thanks for being the only (to my knowledge) fanzine to take the mirror gag in the lighthearted spirit that it was intended. And your item about the editor of MARVEL AGE proves that not only will boys be boys, but fanzine editors will be fanzine editors.

[The editor in this case cannot take credit for what is actually a nice bit of "turnabout is fair play." That one was John Jamilkowski's. MT]

JERRY DE FUCCIO, MAD Magazine, New York, NY: I'm intrigued at news of forthcoming WOMEN AND THE COMICS by Trina and Cat.

I would hope that they'd include Jill Elgin, who did GIRL COMMANDOS for Harvey Comics in the early and mid-forties. She was good! Dynamic art, fine design, and excellent story-telling sense.

Also, I have some complete original Fiction House art/stories of CAMILLA OF THE JUNGLE, by a gal who simply signed it MARCIA. She was equally at home with U.S. RANGERS. I think her full name was Marcia Snyder, and she was subsequently an aid to Andriola on KERRY DRAKE.

Jill Elgin, Marcia, Marie Severin, Fran Hopper, Nina Albright, are the ladies who most impressed me. And Tarpe Mills.

[Marcia Snyder was indeed her name, and Jerry Bails' WHO'S WHO OF AMERICAN COMIC BOOKS lists, besides those you've listed, CAPTAIN MIDNIGHT, MINUTE MAN and MARY MARVEL for Fawcett, BLACKSTONE and CAP FURY for Street and Smith, KAANGA and TABU for Fiction House, and REAL LIFE COMICS for Standard. Cat could tell us for certain, but I'd guess she's covered in the category of female Fiction House artists mentioned in Eclipse's press release on the book. MT]

BOB HANEY, Woodstock, NY 12498: Let me add my final words on the Sgt. Rock mini-idiocy. Mike Tiefenbacher's say on Rock's origin pretty much sums it up (TCR November) and I'd add little to it except to reiterate my first statement of a few issues back. I never intended to claim credit for the ROCK series, except that first story. The thing that grabbed me and prompted some of my other comments in that same letter, were that it was obvious that Kanigher was trying to discredit that "fact." Using Robin Snyder as a conduit, we got the "I had to rewrite all his stuff" story, etc. I had to put that in perspective. Simple honesty calls for it. Which brings me to the real point of this letter. I would say to my friend Robin Snyder that if he is going to continue to comment and be a conduit or mouthpiece for others, about the comics field, especially of things that happened some time ago, that he make sure of the facts as far as humanly possible. He should not be taking everything people say as gospel. Some are forgetful self-serving, paranoid, etc. If you weren't there at the time, be doubly careful. I told Mike Catron when AMAZING HEROES was getting started as a fan mag, that if all this history of the panel-ed world is all that important, one must have at least some rough accuracy as a bedrock. Otherwise, all you have is garbage. I have tried to the best of my memory and honesty to recall what I know and when I knew it. (I give one example: Robin interviewed Murray Boltinoff a couple years back and the resulting article was so filled with wrongos and distortions I couldn't believe it. If he had checked with me or others there would have been far fewer. If you want to continue to be a class guy with a class act, DIG, DOUBT, and DELVE, ROBIN!) I hope he won't resent this chastisement. He's a nice human being--too nice--he takes everyone at face value. Too bad the world and its denizens aren't to be taken that way. Of course, I'm twice the fool for insisting on facts or accuracy. It only leaves one open to charges of megalomania, dogmatism, and garter snapping! Ave atque and all that jazz.

[I have been guilty of the same transgression of allowing one person's word about past events stand as the Truth. Example: Arnold Drake's anecdote about Weisinger's being fascinated with fire on covers and that it was his editing on SHOWCASE #1's FIRE FIGHTERS therefore (see #192's Drake interview) was apparently an erroneous assumption to draw, as Boltinoff distinctly remembers working on it. (And judging by the artist and letterer, it's much more likely that it was a Schiff/Boltinoff/Kashdan book than a Weisinger.)

And you're right about Robin being a very nice man. I spoke to him at great length over the phone a few weeks ago, and he seemed genuinely interested in giving credit where it's due. It's nice that he is researching the body of Kanigher's work on the

war books, but it should be known that at no point in the DC war-book history was Kanigher the only writer on the books. MT]

Media Review

First of all, my thanks to Don Secrease for the copy of the THEME FROM "BRET MAVERICK" by Ed Bruce. I discovered I had it on order already (as it's the A side, EVER NEVER LOVIN' ME, MCA 52109, which it's listed under in all the catalogues and filed under that name in record bins), but Jerry thanks you for the copy he now owns. Yep, that is indeed Jim Garner singing (If you want to call it that) some of the alternate verses, and it's a different take of the song than the one used in the two-hour pilot episode in which he also sang over the closing credits.

On another personal matter involving MAVERICK and its offshoots, I missed (due to preemptions by our station and a machine breakdown) three of the original eight YOUNG MAVERICK episodes. Does anyone have these? I have the facilities for copying. (I also missed one episode of THE LAST RESORT and one NOBODY'S PERFECT, in case anyone has any of those. I have many TV shows to trade copies of in return for these, just in case any agents of the F.B.I. are reading this.)

On to news. Back once again to the reunion-show subject, I'm sure many of you will be as dumbfounded as I was to find that the part of the head of U.N.C.L.E. in THE RETURN OF THE MAN FROM U.N.C.L.E. will be played by none other than John Steed himself, Patrick Macnee. (Now if Napoleon and Illya just run across the path of Kelly and Scotty, the spies will be back in full force!) The TV movie is currently in production, so it is far more than just another rumor. Also in the midst of shooting is STILL THE BEAVER, which I covered pretty well last time. Viewing episodes recently from the first three seasons or thereabouts, my brother and I were getting a very strange feeling while watching Wally's friend Chester Anderson. "Gee, he looks familiar," my brother would say, and I'd agree...and then we'd be quiet till he turned up again and the same thing would be said. Then we'd read the credits, deduce his name (Buddy Hart) and theorize that he was probably John (Lone Ranger) Hart's son, as the latter actor appeared quite frequently on the show (usually as a forest ranger--heh-heh). I'll admit nothing further happened until I chanced to receive a New York paper's TV section which happened to reveal that long-ago Buddy Hart is currently quite visible--under the name Harrison Ford. Guess which of Wally's old pals ISN'T in the new TV movie? (One of Beaver's pals isn't either, as he's otherwise occupied with series work of his own--Tim Matheson, who was then Tim Matthieson, and played a character called Mike.)

Another reunion, albeit theatrical, will be directed by one of its stars in all likelihood. Leonard Nimoy is discussing terms to direct STAR TREK III: THE SEARCH FOR SPOCK... Back on the TV-adventure scene, this season's conservative feelings on the part of network execs have given reprieves to low-rated adventure shows. Both TALES OF THE GOLD MONKEY and BRING 'EM BACK ALIVE will stay the season, with the latter-mentioned switching to Saturday as it exchanges places with WALT DISNEY. THE GREATEST AMERICAN HERO will be back by the time you read this, Thursday nights replacing JOANIE LOVES CHACHI and STAR OF THE FAMILY. And NBC's three science-fiction-oriented shows, POWERS OF MATTHEW STAR, VOYAGERS! and KNIGHT RIDER, will stick around as well. Thus far, the only new adventure show with any promise is THE A TEAM on NBC, with an unpromising cast, but good producers (Stephen J. Cannell Productions).

Not to step on Jim Korkis's toes here, but the only other news is about cartoons. Group W and their animation company Filmation are planning to do a two-season 65-episode series called HE-MAN AND THE MASTERS OF THE UNIVERSE. The animated series would be budgeted in an amount equal to that of Saturday morning shows, and Mattel would sponsor it nationally. It will depend on how many stations sign up for the package, which calls for the show to be shown in the 3-6 PM time period... The French animation company Gaumont has signed an agreement with Hanna-Barbera, as well as European publishers Dargaud and Gutenberghaus, to do two feature films and a TV series featuring the everpopular ASTERIX and LUCKY LUKE characters created by Goscinny, Uderzo and Morris. ASTERIX will be a feature film scripted in the U.S by Hanna-Barbera with graphics, storyboard and partial animation done in France by Gaumont, with the remaining animation done in Australia by Hanna-Barbera. The LUCKY LUKE feature will be MA DALTON, and it is already in production in Spain and France. It is slated for fall of '83. A 26-episode TV series will be done in France and Spain for April of '84. Dargaud hopes that these projects will be just the thing to make SMURF-happy America aware of two (in my opinion) vastly superior series at long last.

R. Blabbit

Comic Book Hall of Fame

By Don Rosa

I've received quite a lot of mail for the H.O.F. so I'll keep my opening remarks brief. For new readers, I'll remind you that this column solicits nominations from readers on their choices for the SINGLE BEST COMIC BOOK issues of all time; NOT characters, series or titles...but individual issues on their individual merits. You'll note throughout this installment that there are still some well-meaning writers who like to nominate first issues or origin issues apparently because they liked the series (or character) as a whole. And there are folks who try to nominate entire series (such as "all the Barks Ducks," etc.). Please keep in mind that these nominations don't quite fit into the guidelines of the column. And I ALSO hope you'll try to keep your explanations to a reasonable size, say, several sentences per nomination.

Readers seem to be taking to the spirit of the H.O.F. and its potential value: first instance, I am not a Harvey humor-title collector...but in this installment a Harvey fan nominates his favorite Harvey, so I might search that issue out for a good example of a choice Harvey issue. I think that when utilized in this manner, this H.O.F. could become a very handy tool for a comic scholar or collector.

So, let's press on and open with some letters from some very prominent funny-book fans. In the meantime, I'll leave you with my address for H.O.F. nominations:

KENO DON ROSA
1603 Woodluck Avenue
Louisville, KY 40205

CATHERINE YRONWODE -- Columbia, Missouri.

Okay, here's my list of faves:

SPIRIT sections #502 and 503 (January 8 and 15, 1950, reprinted in Warren's SPIRIT #8), "Sand Saref" and "Bring In Sand Saref," the best comic book example of star-crossed love I have ever read. Originally this was an eleven-pager starring John Law, and it really reads better that way than in the expanded fourteen-page SPIRIT format. Frank Miller liked it enough to rip it off for his first Elektra issue. "It's been a long time, Sand...between slaps." "Just shut up and hold me..." My favorite Eisner story of all time.

UNCLE SCROOGE #6, "Tra-La La, because it is so damn funny and so precise it its targeting of every economic

[Continued on page 43]

Amy was an ordinary girl...
until last night.

AMETHYST
PRINCESS OF GEMWORLD

An epic journey into magical adventure.
A 12-part maxi-series.
The new DC is on the move.

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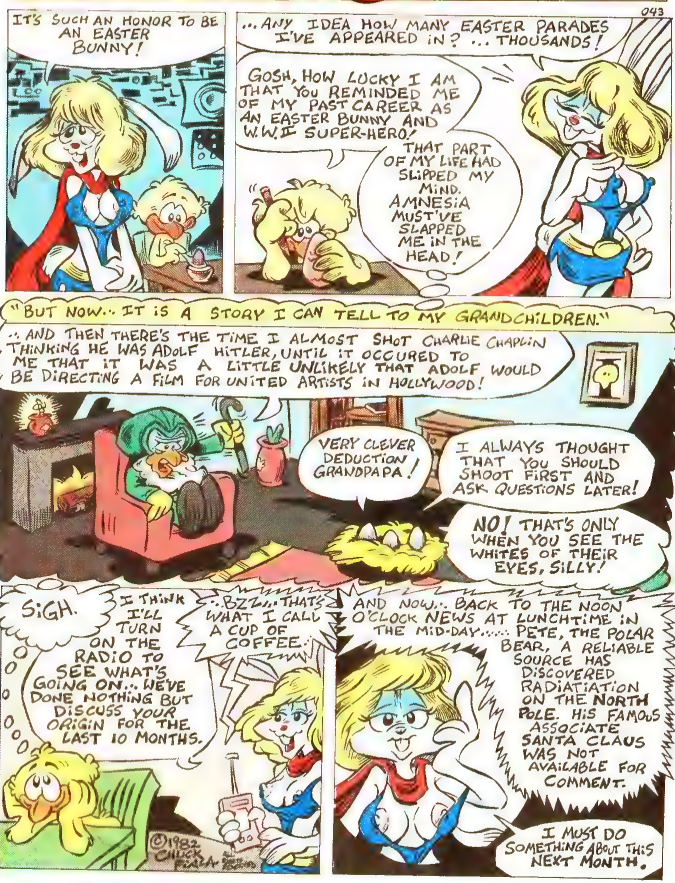
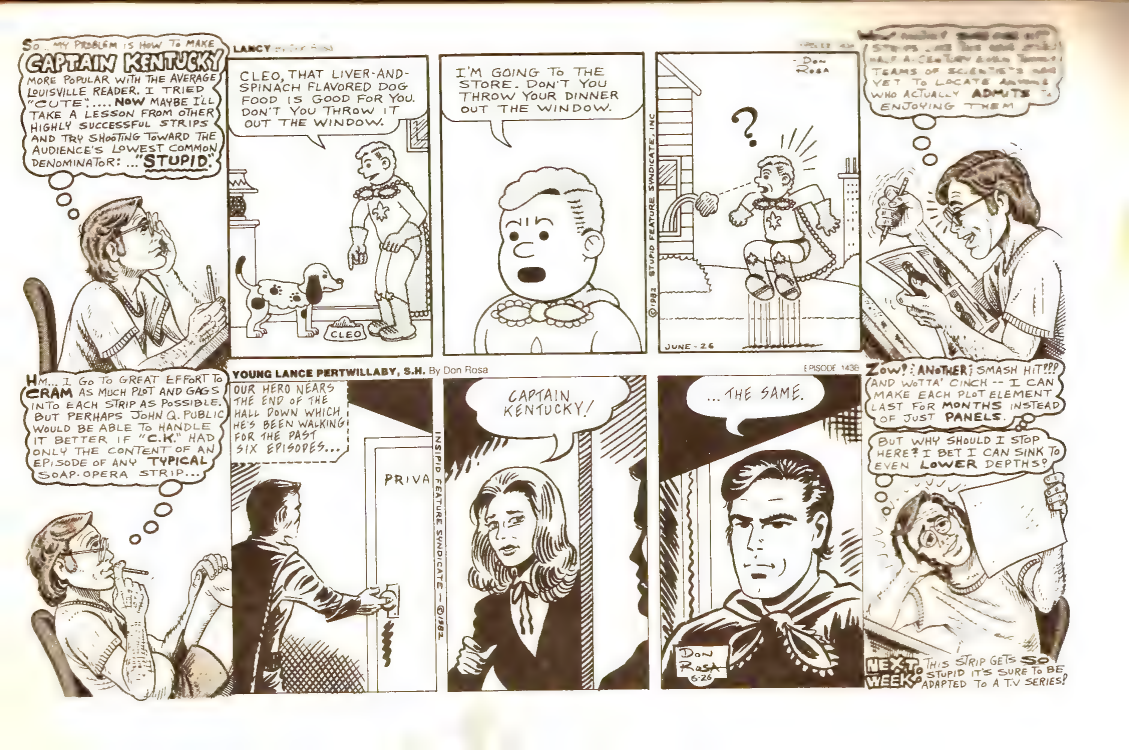
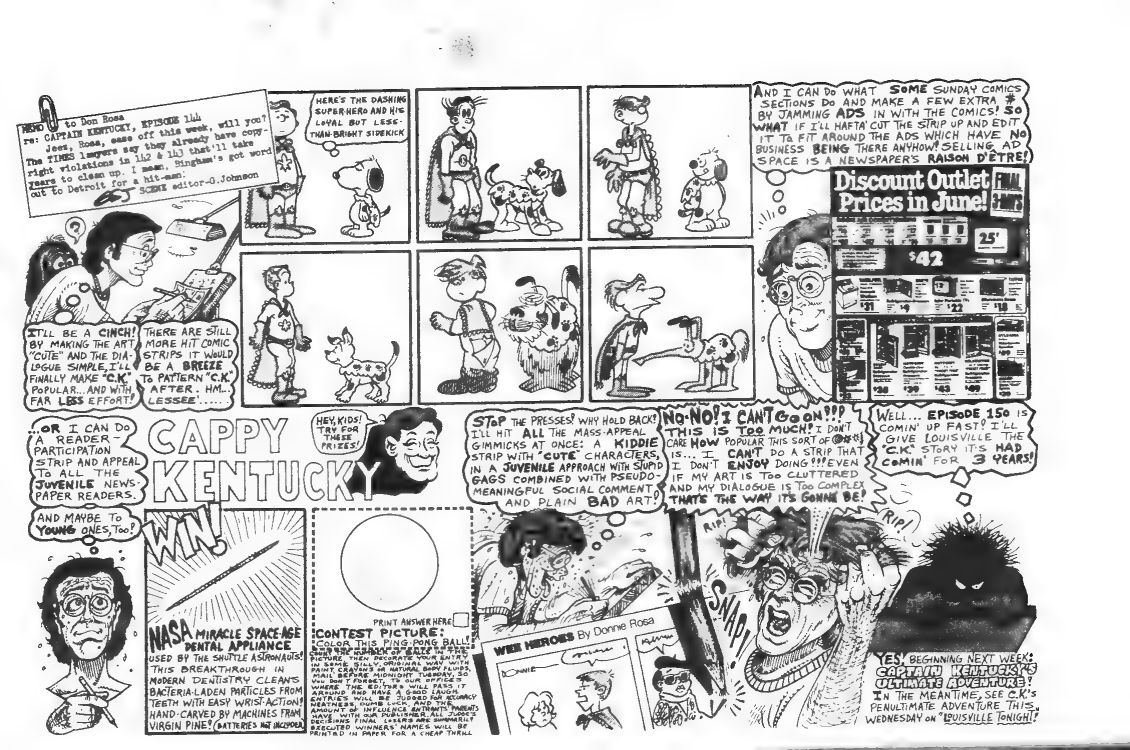
BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE


IT'S SUCH AN HONOR TO BE AN EASTER BUNNY!
... ANY IDEA HOW MANY EASTER PARADES I'VE APPEARED IN? ... THOUSANDS!
GOSH, HOW LUCKY I AM THAT YOU REMINDED ME OF MY PAST CAREER AS AN EASTER BUNNY AND W.W.II SUPER-HERO.
THAT PART OF MY LIFE HAD SLIPPED MY MIND. AMNESIA MUST'VE SLAPPED ME IN THE HEAD!
"BUT NOW... IT IS A STORY I CAN TELL TO MY GRANDCHILDREN."
... AND THEN THERE'S THE TIME I ALMOST SHOT CHARLIE CHAPLIN THINKING HE WAS ADOLF HITLER, UNTIL IT OCCURED TO ME THAT IT WAS A LITTLE UNLIKELY THAT ADOLF WOULD BE DIRECTING A FILM FOR UNITED ARTISTS IN HOLLYWOOD!
VERY CLEVER DEDUCTION GRANDPAPA!
I ALWAYS THOUGHT THAT YOU SHOULD SHOOT FIRST AND ASK QUESTIONS LATER!
NO! THAT'S ONLY WHEN YOU SEE THE WHITES OF THEIR EYES, SILLY!
SIGH.
I THINK I'LL TURN ON THE RADIO TO SEE WHAT'S GOING ON... WE'VE DONE NOTHING BUT DISCUSS YOUR ORIGIN FOR THE LAST 10 MONTHS.
...BZZ... THAT'S WHAT I CALL A CUP OF COFFEE.
AND NOW... BACK TO THE NOON O'CLOCK NEWS AT LUNCHTIME IN THE MID-DAY..... PETE, THE POLAR BEAR, A RELIABLE SOURCE HAS DISCOVERED RADIATIATION ON THE NORTH POLE. HIS FAMOUS ASSOCIATE SANTA CLAUS WAS NOT AVAILABLE FOR COMMENT.
I MUST DO SOMETHING ABOUT THIS NEXT MONTH.
©1982 CHUCK FIALA


LANCY
So... MY PROBLEM IS HOW TO MAKE CAPTAIN KENTUCKY MORE POPULAR WITH THE AVERAGE LOUISVILLE READER. I TRIED "CUTE".... NOW MAYBE I'LL TAKE A LESSON FROM OTHER HIGHLY SUCCESSFUL STRIPS AND TRY SHOOTING TOWARD THE AUDIENCE'S LOWEST COMMON DENOMINATOR: ... STUPID.
CLEO, THAT LIVER-AND-SPINACH FLAVORED DOG FOOD IS GOOD FOR YOU. DON'T YOU THROW IT OUT THE WINDOW.
CLEO
I'M GOING TO THE STORE. DON'T YOU THROW YOUR DINNER OUT THE WINDOW.
©1983 STUPID FEATURE SYNDICATE, INC
Don Rosa
JUNE - 26
TEAMS OF SCIENTISTS HAVE YET TO LOCATE ANYONE WHO ACTUALLY ADMITS ENJOYING THEM
HM... I GO TO GREAT EFFORT TO CRAM AS MUCH PLOT AND GAGS INTO EACH STRIP AS POSSIBLE. BUT PERHAPS JOHN Q. PUBLIC WOULD BE ABLE TO HANDLE IT BETTER IF "C.K." HAD ONLY THE CONTENT OF AN EPISODE OF ANY TYPICAL SOAP-OPERA STRIP...
YOUNG LANCE PERTWILLABY, S.H. By Don Rosa
EPISODE 1436
OUR HERO NEARS THE END OF THE HALL DOWN WHICH HE'S BEEN WALKING FOR THE PAST SIX EPISODES...
PRIVA
INSIPID FEATURE SYNDICATE — ©1983
CAPTAIN KENTUCKY!
... THE SAME.
Don Rosa 6-26
ZOW!! ANOTHER SMASH HIT!?!? AND WOTTA' CINCH -- I CAN MAKE EACH PLOT ELEMENT LAST FOR MONTHS INSTEAD OF JUST PANELS.
BUT WHY SHOULD I STOP HERE? I BET I CAN SINK TO EVEN LOWER DEPTHS?
NEXT WEEK: THIS STRIP GETS SO STUPID IT'S SURE TO BE ADAPTED TO A T.V. SERIES!


MEMO to Don Rosa
re: CAPTAIN KENTUCKY, EPISODE 114
Jeez, Rosa, ease off this week, will you? The TIMES lawyers say they already have copyright violations in 112 & 113 that'll take years to clean up. I mean, Bingham's got word out to Detroit for a hit-man.
SCENE editor-O.Johnson
HERE'S THE DASHING SUPERHERO AND HIS LOYAL BUT LESS-THAN-BRIGHT SIDEKICK
AND I CAN DO WHAT SOME SUNDAY COMICS SECTIONS DO AND MAKE A FEW EXTRA $ BY JAMMING ADS IN WITH THE COMICS! SO WHAT IF I'LL HAFTA CUT THE STRIP UP AND EDIT IT TA FIT AROUND THE ADS WHICH HAVE NO BUSINESS BEING THERE ANYHOW! SELLING AD SPACE IS A NEWSPAPER'S RAISON D'ETRE!
Discount Outlet Prices in June!
25'
$42
I'LL BE A CINCH! BY MAKING THE ART "CUTE" AND THE DIALOGUE SIMPLE, I'LL FINALLY MAKE "C.K." POPULAR, AND WITH FAR LESS EFFORT!
THERE ARE STILL MORE HIT COMIC STRIPS IT WOULD BE A BREEZE TO PATTERN "C.K." AFTER. HM... LESSEE.....
...OR I CAN DO A READER-PARTICIPATION STRIP AND APPEAL TO ALL THE JUVENILE NEWSPAPER READERS.
AND MAYBE TO YOUNG ONES, TOO?
CAPPY KENTUCKY
HEY, KIDS! TRY FOR THESE PRIZES!
WIN!
NASA MIRACLE SPACE-AGE DENTAL APPLIANCE
USED BY THE SHUTTLE ASTRONAUTS! THIS BREAKTHROUGH IN MODERN DENTISTRY CLEANS BACTERIA-LADEN PARTICLES FROM TEETH WITH EASY WRIST-ACTION! HAND-CARVED BY MACHINES FROM VIRGIN PINE! (BATTERIES NOT INCLUDED)
PRINT ANSWER HERE
CONTEST PICTURE:
CONFOR THIS PING-PONG BALL!!
STOP THE PRESSES! WHY HOLD BACK? I'LL HIT ALL THE MASS-APPEAL GIMMICKS AT ONCE: A KIDDIE STRIP WITH "CUTE" CHARACTERS, IN A JUVENILE APPROACH WITH STUPID GAGS COMBINED WITH PSEUDO-MEANINGFUL SOCIAL COMMENT AND PLAIN BAD ART!
NO-NO! I CAN'T GO ON!!? THIS IS TOO MUCH! I DON'T CARE HOW POPULAR THIS SORT OF @*%$ IS... I CAN'T DO A STRIP THAT I DON'T ENJOY DOING!!! EVEN IF MY ART IS TOO CLUTTERED AND MY DIALOGUE IS TOO COMPLEX THAT'S THE WAY IT'S GONNA BE!
WELL... EPISODE 150 IS COMIN' UP FAST? I'LL GIVE LOUISVILLE THE "C.K." STORY IT'S HAD COMIN' FOR 3 YEARS!
WEE HEROES By Donne Rosa
DONNIE
RIP!
RIP!
SNAP!
YES, BEGINNING NEXT WEEK: CAPTAIN KENTUCKY'S ULTIMATE ADVENTURE! IN THE MEANTIME, SEE C.K.'S PENULTIMATE ADVENTURE THIS WEDNESDAY ON "LOUISVILLE TONIGHT!"

SUPERMAN by Siegel & Shuster

WITH GAUNT IN JAIL, I STILL HAVE THE HARDEST JOB OF ALL- CONVINCING LOIS THAT MY JILTING HER WAS FOR HER OWN GOOD.
SHE WON'T SPEAK TO SUPERMAN, SO IT'S UP TO CLARK KENT.
CLARK! I'M SO GLAD TO SEE YOU. COME RIGHT IN.
WELL- I DIDN'T EXPECT SUCH A ROYAL WELCOME!
WHY, NOT? I HAD TO SEE YOU TO HAND YOU THIS SUBPOENA- YOU'RE A STAR WITNESS IN MY BREACH-OF-PROMISE SUIT AGAINST SUPERMAN!
HUH-?!?
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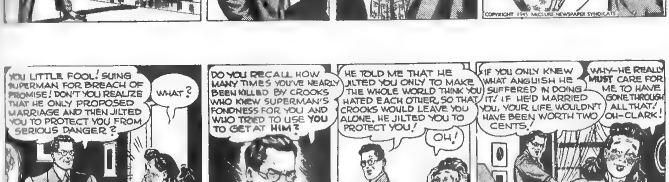
YOU LITTLE FOOL! SUING SUPERMAN FOR BREACH OF PROMISE! DON'T YOU REALIZE THAT HE ONLY PROPOSED MARRIAGE AND THEN JILTED YOU TO PROTECT YOU FROM SERIOUS DANGER?
WHAT?
DO YOU RECALL HOW MANY TIMES YOU'VE NEARLY BEEN KILLED BY CROOKS WHO KNEW SUPERMAN'S FONDNESS FOR YOU AND WHO TRIED TO USE YOU TO GET AT HIM?
HE TOLD ME THAT HE JILTED YOU ONLY TO MAKE THE WHOLE WORLD THINK YOU HATED EACH OTHER, SO THAT CROOKS WOULD LEAVE YOU ALONE. HE JILTED YOU TO PROTECT YOU!
OH!
IF YOU ONLY KNEW WHAT ANGUISH HE SUFFERED IN DOING IT! IF HE'D MARRIED YOU, YOUR LIFE WOULDN'T HAVE BEEN WORTH TWO CENTS!
WHY- HE REALLY MUST CARE FOR ME TO HAVE GONE THROUGH ALL THAT! OH- CLARK!
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HOW I'VE MISUNDERSTOOD SUPERMAN. I SHOULD'VE REALIZED! AND THE WAY I SPOKE TO HIM! I-I FEEL SO ASHAMED.
WELL- FORGET IT...
CARE TO SEE THE FIRST FRUITS OF SUPERMAN'S JILTING YOU? EVERYTIME HE WENT AFTER GAUNT IN THE PAST, GAUNT ESCAPED BY MENACING YOU. BUT THIS TIME, YOU WERE SAFE!
WHY- THE STORY IS UNDER YOUR BY-LINE. IF SUPERMAN IS SO FOND OF ME, HOW COME HE GAVE YOU THE SCOOP?
THAT'S OBVIOUS! IF HE'D GIVEN IT TO YOU- IT WOULD BE A PUBLIC ANNOUNCEMENT OF HIS FRIENDSHIP AND YOU'D BE IN DANGER AGAIN!
THAT SETTLES IT! I WON'T BE CHEATED OF MY SCOOPS BECAUSE OF A LITTLE DANGER! WHETHER SUPERMAN LIKES IT OR NOT, I'M PUBLICLY ANNOUNCING MY RECONCILIATION WITH HIM TODAY!

AT THIS LATE HOUR, THE EDITORIAL OFFICE MUST BE DESERTED.
SO I'LL DROP IN AND WHIP OUT A NEWS YARN ON MY LATEST EXPLOIT.
COPYRIGHT 1941, NATURE NEWSPAPER SYNDICATE
DAILY PLANET READERS CERTAINLY WOULD BE SURPRISED IF THEY KNEW THAT WHEN REPORTER CLARK KENT WAXES ENTHUSIASTIC ABOUT SUPERMAN, HE'S GIVING HIMSELF A PAT ON THE BACK!
BEHIND THE BUSILY TYPING MAN OF TOMORROW, THE OFFICE DOOR BEGINS OPENING...
BUT- HA, HA- THE FACT THAT KENT AND I ARE ONE AND THE SAME IS A DEEP, DARK SECRET KNOWN ONLY TO - MYSELF!

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The Menomonee Falls Gazette

SUPERMAN'S SUPER-HEARING WARNS HIM THAT THE DOOR IS OPENING...
(-OH-OH! WOULDN'T DO FOR SUPERMAN TO BE FOUND WRITING CLARK KENT'S LEAD STORY FOR TOMORROW!-)
AND SO— PRESTO— CHANGE-O!
WELL, IF IT AIN'T MY OLD PAL, CLARK KENT!
(-OMY!-THAT PEST, DANNY DUGAN, AGAIN!-)

CLARK, HOW ABOUT USING YOUR INFLUENCE TO—
I'VE TOLD YOU BEFORE, DANNY-WHITE WON'T GIVE YOU A JOB AS A REPORTER!
-AND IT'S A CINCH I CAN'T DO MY WORK WITH YOU PESTERING ME! GOOD NIGHT!
G'NITE, YOURSELF!
KENT... WHITE... LOIS— NEVER WANT TO DAMME A BREAK—
A DIABOLICAL INSPIRATION IS BORN OUT OF DUGAN'S SELF-PITY...
HAW! HAW! I KNOW HOW I CAN FIX 'EM— BUT GOOD!

FINE THING! I GO TO THE OFFICE TO TRY TO DO A LITTLE WORK, AND THAT PEST OF A WOULD-BE REPORTER, DANNY DUGAN, HAS TO COME IN AND SPOIL ANY APPETITE I HAD FOR WRITING!
WHILE IN THE NEWSPAPER OFFICE...
THIS STORY'LL GET ME EVEN WITH KENT, LOIS AND WHITE FOR NOT GIVING ME A CHANCE AS A REPORTER - AND IT'LL ABOUT RUIN THE DAILY PLANET, TOO!
BEFORE DANNY LEAVES, HE DROPS HIS STORY IN A PNEUMATIC TUBE...
MAYBE I'M A NO-GOOD HEEL, BUT IT'S SURE A LOT OF FUN!

MORNING AT CLARK KENT'S...
OH THE ATCHESON & TOPEKA AND THE SANTA FE!
ACROSS TOWN, DANNY DUGAN AWAKENS.
WRITING THAT FAKE STORY UNDER CLARK KENT'S BY-LINE LAST NIGHT SEEMED LIKE A GOOD IDEA AT THE TIME, BUT NOW I'M NOT SO SURE...
YIPE! AS A MATTER OF FACT, IT'LL RUIN ME!
THEY'LL NEVER GIVE ME A REPORTER'S JOB IF THEY FIND OUT WHAT I DID! I'VE GOT TO KILL THAT STORY BEFORE IT APPEARS!

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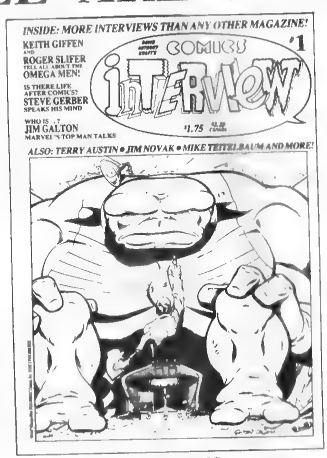
PEOPLE ARE TALKING!

THERE IS PROBABLY MORE *CREATIVE FREEDOM* TO DO SERIOUS, PERSONAL STUFF IN COMICS NOW THAN IN TELEVISION OR EVEN FEATURE FILMS. --*STEVE GERBER*

ONE OF MY OBJECTIVES IS TO BRING BACK *CHANGE* IN COMICS. *THE OMEGA MEN* ARE FIGHTING A BATTLE, SO THERE WILL BE *CASUALTIES*. -- *ROGER SLIFER*

TAKE *DAREDEVIL*--IT'S LIKE A BALLET, IT'S BEAUTIFUL VIOLENCE. NOT IN *OMEGA MEN*. --*KEITH GIFFEN*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IS THERE LIFE AFTER COMICS? STEVE GERBER SPEAKS HIS MIND
WHO IS JIM GALTON MARVEL'S TOP MAN TALKS
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#1
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ALSO: TERRY AUSTIN • JIM NOVAK • MIKE TEITELBAUM AND MORE!

THE X-MEN WAS A BOOK I HAD NO INTEREST IN. --*TERRY AUSTIN*

I GOT FIRED BY CBS WHEN I FIRST CAME TO MARVEL. THEY WERE LOSING $2,000,000 A YEAR-- IT WAS A DISASTER, A TOTAL DISASTER. THE FIRST THING I HAD TO DO WAS STOP THE BLEEDING... --*JIM GALTON*, PRESIDENT OF MARVEL COMICS.

I ONCE FOUND WHAT IT'S LIKE TO BE TREATED LIKE A REAL *FLOP* IN LIFE. TO MAKE MONEY TO BUY FUNNY BOOKS, I WAS A TRASHMAN ON WEEKENDS. I HEARD SOME MOTHER SAY TO HER KID, "LOOK, IF YOU DON'T STUDY HARD, *THAT'S* GOING TO HAPPEN TO YOU!" -- *SCOTT SHAW!*

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THE SEEKERS
by John Burns

THE SEEKERS
SO THIS IS HOW THEY GOT LORETT OUT OF HERE UNDER OUR VERY NOSES— BY CUTTING THROUGH THIS STUFF SOMEHOW AS IF IT WAS CARDBOARD!
THE AMAZING ALVERTONS HAVE DONE IT AGAIN— DISAPPEAR NO LIKE DEVILS IN A PUFF OF SMOKE!
IN&... THEY CAN'T HAVE GOT FAR. EVEN THE ALVERTONS DON'T HAVE A MAGIC CARPET!
BUT THE NEXT BEST THING WAS WAITING FOR THE ESCAPING TRIO..

THE SEEKERS
by J. M. Burns & P. Douglas
LET'S GET OFF THIS TUB, ALVERTON BEFORE THE SMOKE SCREEN LIFTS!
JUMP GLORIA.
GLORIA COULDN'T MAKE IT, CHUM, 'COS YOURS TRULY FORCED A SWAP AT THE LAST MINUTE!

THE SEEKERS
by J. M. Burns & P. Douglas
USING THE GANG'S SMOKE SCREEN TO HER ADVANTAGE, SUSANNE TAKES THE PLACE OF GLORIA ALVERTON AND BOARDS THE ESCAPE CRAFT...
WHAT HAPPENED TO THE OTHER BIRD, YOU MEDDLIN' BITCH?
PERSUADED THE POOR GIRL TO GIVE HERSELF UP TO THE COPS.
...THISAWAY!

THE SEEKERS
by J. M. Burns & P. Douglas
I DON'T INTEND TO HAVE MY ESCAPE PLAN FOULED UP BY ANY JUDO-HAPPY DAME OR OUR MR. ALVERTON, EITHER. NOW THAT HE'S SUCCESSFULLY MASTERMINDED MY ESCAPE FROM THE LAW!
BUT I DON'T THINK YOU HAVE ESCAPED THE FUZZ, LORETT! LOOK WHO'S ABOUT TO RAM YOU BACK IN JAIL AT ANY MOMENT...!
...TO SAY NOTHING OF DROWNING INNOCENT SUSANNE IN THE PROCESS!

THE SEEKERS
by J. M. Burns & P. Douglas

T7

SUSANNE IS CAPSIZED INTO THE WATER WHEN THE POLICE LAUNCH RAMS THE GANG'S GETAWAY BOAT...
UPSA DAISY, MISS! YOU'RE OKAY NOW. YOU'RE IN THE LONG ARMS OF THE LAW!
LATER, AS LORETTI IS BOUND ONCE MORE FOR THE ISLAND PRISON...
WHAT BEATS ME ALVERTON, HOW DID YOU FIX THAT SWITCH WITH THE REAL GLADYS IN THE SECURITY VAN AND PLANT THE ESCAPE RIGHT UNDER THE FUZZ'S NOSE?
SORRY JACOB – EVEN IF I GO TO JAIL FOR THIS – A MAGICIAN NEVER REVEALS HIS SECRETS!
BESIDES PARTNER, WHO WANTS TO TALK OF ESCAPING AT A TIME LIKE THIS?

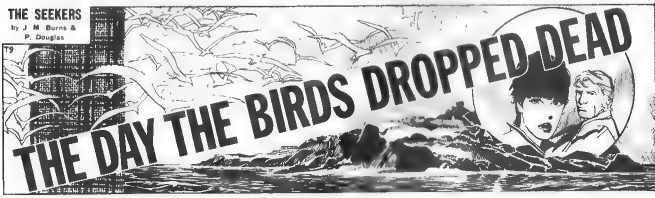
THE SEEKERS
by J. M. Burns & P. Douglas

T8

AT THE RAILWAY HOTEL, PORTSMOUTH.
JACOB... ANSWER THE PHONE, LOVE. I'M ALL WET. IT COULD BE THAT CALL FROM UNA.
IT WAS UNA. WANTS US BACK TOMORROW... SOMETHING ABOUT HOLDING THE FORT
CHARMING, BANG GOES MY WEEK'S REST
TERRIFIC! PITY WE CAN'T END EVERY CASE IN THIS STYLE I'VE QUICKLY BECOME ACCUSTOMED TO... CHEERS UNA!

THE SEEKERS
by J. M. Burns & P. Douglas

T9



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T10

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THE SEEKERS
SO WHAT? MAYBE THEY'VE JUST OVERSLEPT
FORGIVE JACOB HIS COMIC-POSTCARD SENSE OF HUMOUR UNA. THIS MISSING COUPLE... ARE THEY IMPORTANT?
SHE IS – SHE'S MY ONLY NIECE! THAT ALONE COULD MAKE THIS CASE TOP PRIORITY. BUT THERE'S SOMETHING ELSE ... THEY BOTH WORK IN A RESEARCH LABORATORY!

THE SEEKERS
by J. M. Burns & P. Douglas
INVESTIGATING THE MYSTERY OF THE MISSING HONEYMOONERS...
... JACOB AND SUSANNE BREAK INTO THE NEWLYWEDS' AWAITING FLAT...
MUST BE SOMETHING HERE TO GIVE US A CLUE IS THEY EVER MEANT TO RETURN FROM SCOTLAND
VOILA! AN ENGAGEMENT DIARY...
AND LOOK... A NOTE OF THEIR FLAT-WARMING PARTY – TWO NIGHTS AGO! SO THEY MUSTVE INTENDED COMING BACK FOR THAT
BUT WHAT STOPPED THEM?

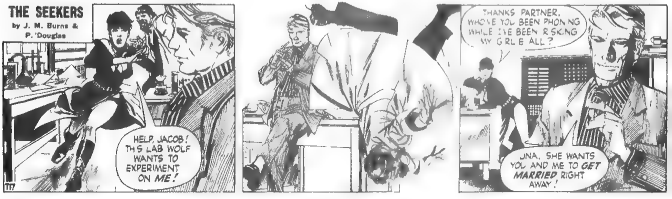
THE SEEKERS
by J. M. Burns & P. Douglas
NEXT DAY ADMITTANCE WAS GAINED BY THE SEEKERS TO THE RESEARCH CENTRE WHERE THE MISSING NEWLYWEDS HAD WORKED...
YOU TACKLE THE MALE BOFFINS, SWEETIE, AND I'LL TAKE THE FEMALE OF THE SPECIES..
THAT'S A NICE, UNCOMPLICATED ARRANGEMENT
ONLY ONE THING BOTHERS ME... WHAT PROJECT WERE THE REDWAYS WORKING ON BEFORE THEY DISAPPEARED, I WONDER?

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB'S QUERIES AT THE RESEARCH CENTRE DRAW A BLANK...
I CAN'T HELP YOU!
GO AWAY! WE'RE TOO BUSY TO ANSWER QUESTIONS!
I KNOW NOTHING ABOUT THE MISSING PAIR – THEY JUST WORKED HERE. THAT'S ALL!
BL-MEY! HOPE SUSANNE ISN'T BEING MADE SO UNWELCOME IN THIS BOFFINS PARADISE...
EMMIE GO YOU... YOU FRANKENSTEIN!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
KEEP AWAY, YOU WOLF!
AT THE LABORATORY WHERE THE MISSING NEWLY-WEDS HAD WORKED...
SUSANNE? WELL, SHE WAS CHASING UP INFORMATION ABOUT THE REDWAYS, UNA...
B-- NOW LOOKS LIKE SHE'S GOT ANOTHER CHASE ON HER HANDS!

THE SEEKERS
by J. M. Burns & P. Douglas
A DESPERATE SUSANNE IS CHASED BY AN OVER-AMOROUS BORRIN...
DOWN, BUSTER-- OR I'LL...I'LL BLOW YOU SKY-HIGH!
WITH OUR NEW EXPERIMENTAL COUGH MIXTURE?
WAS THAT THE PROJECT ALAN AND CAROL REDWAY WERE WORKING ON BEFORE THEY WENT MISSING? OR IS A CODE NAME FOR SOMETHING REALLY HUSH-HUSH?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HELP, JACOB! THIS LAB WOLF WANTS TO EXPERIMENT ON ME!
THANKS PARTNER. WHOSE YOU BEEN PHONING WHILE I'VE BEEN RISKING MY GRUB ALL?
UNA, SHE WANTS YOU AND ME TO GET MARRIED RIGHT AWAY!

THE SEEKERS
by J. M. Burns & P. Douglas
THIS IS SO SUDDEN, JACOB! RUSHING OFF TO SCOTLAND TO GET MARRIED...
CORRECTION SWEET-E. WE ARE MARRIED...
I GET IT. HER NIECE GOES ON HONEY-MOON AND DISAPPEARS SO NOW SHES SENDING US ALONG AS 'NEWLY-WEDS' TOO...
AND HERE, DARLING LITTLE WIFE, IS THE RING TO PROVE IT. BOSS'S ORDERS.
TO SHARE THE SAME FATE-- WHATEVER IT IS?

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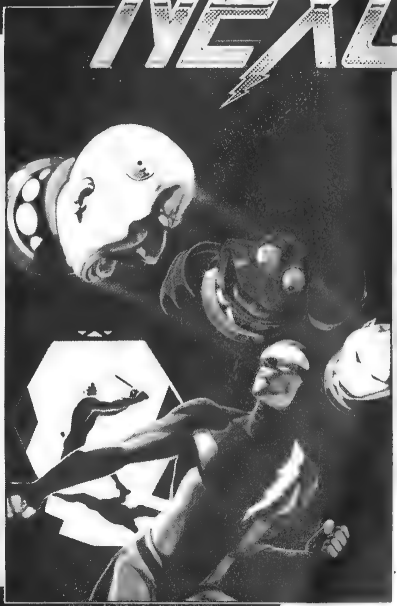

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SEEKERS SUSANNE AND JACOB, POSING AS HONEY-MOONERS, ARRIVE IN SCOTLAND...
SALTNESS... DIDN'T YOU THINK THE MISSING NEWLY-WEDS BOOKED IN HERE, JACOB?
SOMETHING I SAW ON THE NOTICEBOARD BACK AT THAT PLACE WHERE THEY WORKED. A BROCHURE FOR THIS BONNY ESTABLISHMENT...
THAT DOESN'T PROVE ANYTHING
NO, MY SWEET. BUT THE REGISTER WILL. WE'VE GOT TO EXAMINE IT!

THE SEEKERS
by J. M. Burns & P. Douglas
POSING AS NEWLY-WEDS THE SEEKERS ARE INVESTIGATING THE DISAPPEARANCE OF A HONEYMOON COUPLE. AND THEY NEED TO EXAMINE THE HOTEL REGISTER...
MY RING! MY WEDDING RING! IT'S FALLEN OFF, DARLING...
OOH, MY GOODNESS!
WHILE A FRANTIC SEARCH FOLLOWS...
MR. AND MRS. ALAN REDWAY, SO THEY DID BOOK IN HERE SIX WEEKS AGO! QUESTION IS— WHERE ARE THEY NOW?

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND SUSANNE POSE AS NEWLY-WEDS TO TRACE A MISSING HONEY-MOON COUPLE...
GET MANY OF US HONEYMOONERS STAYING HERE?
ER...NO SIR. YE'LL BE THE FIRST WE'VE HAD ALL SEASON!
LIAR!
I SAW ALAN'S AND CAROL'S NAMES IN THE REGISTER...
YEAH, AND I THINK THE OLD HAGGIS REALISES IT. LOOK HOW HE'S PANICKING ON THE PHONE TO SOMEONE!

THE SEEKERS
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SHALL WE ADJOURN TO THE BRIDAL SUITE... ER... WIFEYKINS?
BUT DON'T YOU FORGET, YOU EAGER BEAVER, THAT WE'RE ONLY MAKE-BELIEVE MARRIED!
WAIT! YOUR ROOM... IT'S NOT YET READY...
MAYBE YE...YE'D LIKE AN EARLY DINNER FIRST...
THIS JOKER'S STALLING FOR TIME. WONDER WHY HE DOESN'T WANT US TO SEE THE HONEYMOON NEST YET?

THE SEEKERS
by J. M. Burns & P. Douglas
A SLIGHT DIVERSION'S CALLED FOR SO I CAN GET A LOOK AT THAT ROOM OF OURS!
LIKE?
JACOB DELIBERATELY LEAPS UP TO COLLIDE WITH THE WAITRESS...
OHH!
BLAST! ALL OVER MY SUIT! MUST GO AND CHANGE
A MOMENT LATER...
THE HONEYMOON SUITE! MUST FIND OUT WHY THE MANAGEMENT DON'T WANT US IN THERE YET...

THE SEEKERS
by J. M. Burns & P. Douglas
JUST A MOMENT, SIR. Y'CAN'T GO INTO YOUR ROOM JUST YET!
NO?
FUNNY, BUT THIS SAYS I CAN!
STAFF PASSING OUT DRUNK ON THE JOB! DISGRACEFUL, WHAT?

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB IS ANXIOUS TO EXAMINE THE HOTEL ROOM HE SUSPECTS WAS USED BY THE MISSING HONEYMOON COUPLE...
YOU CAN GO IN NOW, SIR. I'M QUITE FINISHED
I BET YOU ARE, GIRLIE— AFTER CLEANING UP EVERY SCRAP OF EVIDENCE!
BUT ONE SINGLE, MICROSCOPIC ITEM THE VACUUM CLEANER MISSED...
CONFETTI — NEWLYWEDS FOR THE USE OF!

THE SEEKERS
by J. M. Burns & P. Douglas
SO THE REDWAYS WERE HONEYMOON NOT HERE! BUT WHY'S EVERYONE DOING THEIR NUTS TO PRETEND OTHERWISE?
COULD BE THE HOTEL STAFF ARE BEING BRIBED BY SOMEONE TO KEEP QUIET...
THEN LETS DO SOME CHECKING OUTSIDE THE HOTEL...
...AT A NEARBY PHOTO KIOSK...
LOOK, JACOB, THERE'S ONE EMPTY SPACE IN THIS WINDOWFUL OF CANDID SNAPS! ARE YOU THINKING WHAT I'M THINKING?

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January 1983

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5-9	1	22,23 (STARLIN)	3	GIANT SIZE #1	2	GIANT SIZE #1	2	6-14	2	1 (1979)	3
11,13-20	1	24-29 (STARLIN)	5	DAZZLER		GIANT SIZE #2-4	1	15 (X-MEN)	16	2-18	1
21-24,26-36	1	30,31-50	1	1	2	IRON MAN		MARVEL COLLECTORS		MARVEL TOO-IN-ONE	
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6-10	28.	4 (SMITH)	12.	1	16	2-6	2	11-20	2	11-20	2.
11-15	16.	CHAMPIONS		2	8	7-11	2.	21-UP	1	21-40	1.
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51-56,59,60	3.	2	25.	51-70	1	1,2	7	MARVEL PREMIERE		ANNUAL #1	2.
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SPECIAL #3	5	ANNUAL #5	2.	121-140	3.	11-UP	1	13-27	1	39-UP	1
SPECIAL #4,5	3	GIANT SIZE #1	5	141	5.	KING CONAN		28,29 (ANNIVERSARY)	2.	ANNUAL #1	2
SPECIAL #6	5	GIANT SIZE #2,3	3	142-149	4	1	2	30,31,33	1.	ANNUAL #2	1
SPECIAL #7,8	2	GIANT SIZE #4,5	4	150-UP	1	2-15	1	32 (SPIDER-WOMAN)	2	2-5	1
SPECIAL #9,10	3	ANNUAL #1	2	151-60	6.	16-UP	1	34-UP	1	6-14	1
ANNUAL #1	5	CREATURES ON THE LOOSE		161-65,67-80	6	6-UP	1	MARVEL TALES		15	1
ANNUAL #2	3	1 (PANTHER)	12	166,167	7	KULL		1	24	16-UP	1
ANNUAL #3,4	2	DARE DEVIL		168 (WOLVERINE)	15	1	6	2	12	NICK FURY	
GIANT SIZE #1	2	1-5 (INQUIRE)		169	7	2,3	4	3	6	1 (1968)	8.
GIANT SIZE #2,5	2	6,8	24	170-179	4	4-10	2	4,5	3	2,3	5.
CAPTAIN AMERICA		7	18	180	9	11-15	1	6-15	2	4-7	4.
100	12	9,10	8	181-UP	3	16-29	1	16-30	1	8-11,13-15	2.
101-108	5	11-20	4	201-UP	1	LUKE CAGE (POWERMAN)		31-100	1	12 (SMITH)	3.
109 (BRONZE)	6	21-30	4	1	5	1	5	101-UP	1	16-18	1
110,111,113	7	31-49,53	3	2-10	2	2-10	2	MARVEL TEAM-UP		NOT BRAND ECHH	
112,114-150	2	50-52 (SMITH)	4	11-20	1	11-20	1	1	15	1	4
151-200	2.	54-60	2	21-40	1	21-40	1	2,3	8	2-4	5.
201-UP	1	61-90	1	41-47	1	41-47	1	4 (X-MEN)	9	5,6	4.
150-199	1	91-99	2	48-50	2	48-50	2	5-10	4	7-13	3.
200	2	100	3	ANNUAL #1	2	51-56,58-70	1	11-20	3		
201-251,254	1	101-120	1	ANNUAL #2,3	1	57	5				

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2,3	3	2-5	5	81-91	2	64,66-80	5	FRANK		141-150	4	1-5	5
4-8	2	6-20	4	92-93	3	81-93	3	1	2	151-160	3	6-10	4.
9-11	1	21-37,39,40	3	94-99	2	94 (1ST X-MEN)	60.	2-5	1	GIANT-21	4	11-27	3
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1	4	41-UP	1	THOR		96-99	20.	11-UP	1	GIANT-34,46	2	42-56	
2,3	2	STAR WARS		83-99	(INQUIRE)	100,101(1ST)	40.	BATMAN		181-200,GIANT#20	3	SHOWCASE	
4-6	1	1	7	90-94,96-98	24	102-107,109,110	12	131-140	9	201-216,220	1	1-5	5.
7-10	2	2-4	4	95,97	28	108 (BIRTH)	15.	141-150	8	GIANT-22,111	2	6-13	7.
11-34,39,50	1	5-10	3	98-100	20	111-115	10.	151-171	6.	217-219(ADAMS)	3	59 (1ST TITANS)	8
35,36 (MILLER)	18.	11-20	2	101,103,104,110	12	116-120	9.	172-180	5.	221,222,224,225	1	60,61,64	4
37,38	1	21-38	1	102,105-109	16	121-129	6	GIANT-17	5.	227,228,230,234	2	62,63,65	3
41-UP	1	39	2	111,113-125	7	130 (DAZZLER)	7.	181-190	4	235,236 (ADAMS)	3	66-72	2
ANNUAL #1	1	40-50	1	112	5	131-136	4	GIANT 24,27,30	5	239,241,243-245	2	73 (1ST)	4
ANNUAL #2,3	1	51-UP	1	126	5	137 (FREBLE DIES)	6	191-200,GIANT #25	2	247,248,253-255	1	74	3
ROM		STRANGE TALES		127-140	3	138-143	3	201-218	1	257,276	1	75 (DITKO)	4
1	3	101-105 (INQUIRE)		141-157	3	144-149	2	GIANT-61,67	2.	284-299	1	76	3
2,3	2	106-109	18.	158	2	150	3	219 (ADAMS)	3	300	1	77,78	2
4-10	1	110 (1ST STRANGE)	60.	159-165,166 (WRAPS)	3	151-UP	2	221,223-231	1	301-UP	1	79,81,82	1
11-17	1	111	20.	167-179	2	GIANT SIZE #1	60.	232 (REPRINTS)	4	GREEN LANTERN		80	3
18 (X-MEN)	2.	112,113	9	180,181(ADAMS)	4	GIANT SIZE #2	12	233 (ADAMS)	3	1-40	5	83,84(GIBBONS)	7
19-UP	1	114	12	182-192	3	SPECTAC #1	9	234,235,236	2	41-50	4	85-87	3.
SILVER SURFER		115 (1ST STRANGE)	20.	193 (SUMPER)	5	SPECTAC #2	8	238-242,2	1	51-75	3	88-104	1
1	20	116-120	6	194-199	3	ANNUAL #1	20	ANNUAL #7-85	2	76 (ADAMS)	50.	SUPERBOY	
2	25	121-129	3	200	5	ANNUAL #4,5	25	243,237 (ADAMS)	5	77 (ADAMS)	25	100-120	5.
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5-7	15	135 (NEW FURY)	6	300	5			254,256-261	1	87,89 (ADAMS)	12	GIANT-59,71,83	3
8-9	12	136-158	3.	301-UP	1	ACTION		262-280	1	88	1	177-200	1
10-14	7	159-168	2	ANNUAL #1	12	300	6	281-299	1	90-99	1	201-298	1
15 (1ST)	2	169-177	1	ANNUAL #2,3	5	301-340	3	300	1	100	1	TEEN TITANS (NEW)	
16-UP	1	178 (WARLOCK)	5.	ANNUAL #4-7	3	341-360	2	301-UP	1	101-UP	1	1	15.
SPIDERMAN		179-181 (STARLIN)	3.	ANNUAL #8,9	2	GIANT-53,55	4	FRANK & BOLD		JIMMY OLSEN		2	6.
1 (INQUIRE)		182-188	1.	GIANT SIZE #1	1	356-380	3	455-51	1	1-40	7	3-5	5
11,14,15	45.	ANNUAL #1	35	TOMB OF DRACULA		GIANT-57	3	52,53	6.	41-50	4	6-10	4
12,13	30.	ANNUAL #2	30.			381-429	2	54	9.	51-70	3	11-15	3
16-20	25.	SUBMARINER		1	12	430-438	1	55-60	7.	71-80	2	16-UP	1
21-50	12	1	6.	2-5	7	439-469	2	61,62	5	81-100	1	SUPERMAN	
51-60	10	2	4.	6-10	4	470-499	1	63-78	3	101-132	2	165,167	8.
61-80	7	3-5	3	11-30	3	500-UP	1	79 (ADAMS)	9	133 (REBW)	3	166,168-180	6
81-90	5	6-10,14	3	31-70	2	1001-UP	1	80-86,93(ADAMS)	7	134-150	2	181-200	5.
91-97,99-93	3.	11-13,15-20	2	WARLOCK		ADVENTURE		87-97,101	2	151-UP	1	201-239	3
98,99	4	21-34,37,39	2			311-321	1	102 (ADAMS)	3	USA-143	3	240-245	2
100	9	35,36,38-UP	1	2,3	4	322-345,347,350	6	103-116	1	JUSTICE LEAGUE		246-248	1
101 (BRUCE)	7	40-55,60	2	4-8	2	348,349,351	5	117-150	1	1-40	5	250,251,253	1.
102	10	56,61	1	9-15 (STARLIN)	3	352-372,375	4	151-UP	1	41,46-48	4	249,252,254	5.
103,104	3	62-72	1	SPECTAC #1	4	373,374,376-380	3	DETECTIVE		42-45	3	255-299	1
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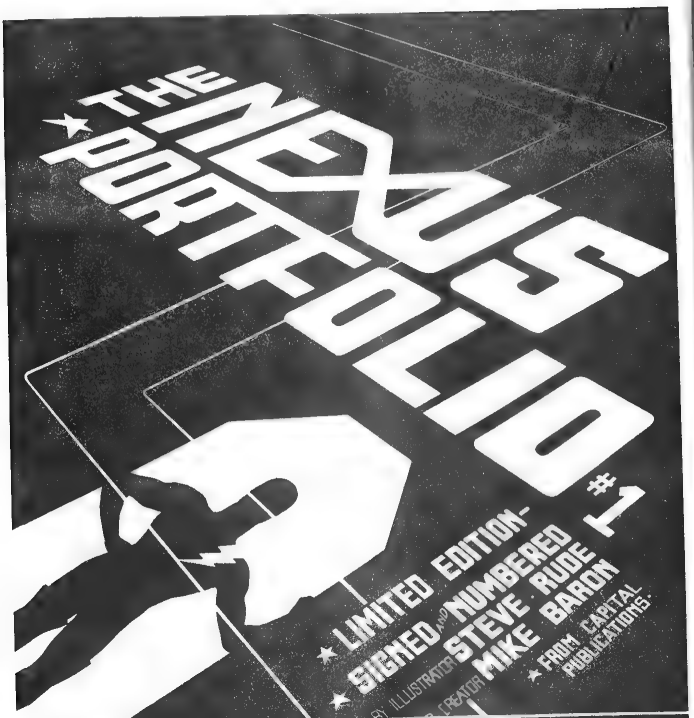
181,182	15	73	2			424-UP	1	351-368,370	4	61-80	2	1001-UP	1
183-190	2	TALES OF SUSPENSE		32,33 (MOON)	5	ANNUAL #1	3	369 (ADAMS)	8.	81-93	1	WONDER WOMAN	
191-UP	1	1-39 (INQUIRE)		WHAT IF		1001-UP	1	371-390	3	94 (ADAMS)	7	121-150	3
SPIDERMAN		40-43	24	1	5	ATOM		391-394,396,398	2	95-102	2	151-UP	1
1	4	44-48	15	2-5	3	1-5	5	397,401,403,405	2	103-120	1	170-180	6
2,3	3	49-51,53	8	6-12	2	6-10	4	404,407,408,410	3	121-150	1	181-185,187,188	3
4-10	2	52	1	13 (COSMIC)	3	11-20	3	406,409,411-420	2	151-192	1	186	4
11-UP	1	54-58	7	14-20	2	426-438	1	412,414	1	193	2	189,190 (JONES)	7
ANNUAL #1	25	59,65	5	21,26,28-30	1	439-466	2	421-445	2	194-199	3	191-230	1
ANNUAL #2	12	66,67,69-UP	3	27 (PHOENIX)	3	467-UP	1	446-460	1	200	2	231-UP	1
ANNUAL #3	9	TALES TO ASTONISH		31-UP	2	STAR SQUADRON		461-463,469	2	201-UP	1	WARLORD	
ANNUAL #4-8	4			X-MEN		1	2	464-467,470-480	1	LOIS LANE		1	8
ANNUAL #9	3	27,33,34 (INQUIRE)		1-10 (INQUIRE)		2-5	1	481-UP	1	1-20	10	2-5	4
ANNUAL #10,11	2	35-37,40	25	11-20	10.	6-10	1	AQUAMAN		21-30,33	5	6-10	3
ANNUAL #12	2	41-43	12	21-30	7.	11-UP	1	1-10	4.	31,32,34-50	3	11-20	2
ANNUAL #13,14	3	44	14	31-40	4	AQUAMAN		11-30	3	51-70	2	21-40	1
ANNUAL #15	2	45,46,48,50	9	41-49,52	3	1-10	4.	31-50	2	71-95,104	1	41-47,49	1
ANNUAL #16	3	47	10	50,51 (WRAPS)	5	11-30	3	51-UP	1	96-103,105-108	1	48	1
ANNUAL #17,18	2	49,52,54	8	53 (MUIR)	10	31-49	2	26 (1ST TITANS)	15	109-UP	1	50 UP	1
		60	5			50	3	27-UP	1	ANNUAL #1	2		



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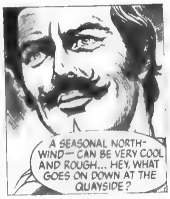
THE HARBOUR AT LATRIKA...
THE FISHERMEN ARE COMING HOME EARLY TONIGHT... THE OLD MELTIMI'S BLOWING UP.
MELTIMI? WHAT MIGHT THAT BE?
44



PAUL TEMPLE
by FRANCIS DURBRIDGE
46
BUT, SIR... YOUR "GUEST" SHOULD HAVE NO MORE DRINK. ALREADY HE IS FULL UP TO HERE
ALL RIGHT— SKIP IT... BUT I WANT TO TALK TO HIM

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
GILO, GILO! YOU MUST WAKE UP. THEY DO NOT BELIEVE YOU. THEY THINK IT WAS A DRUNKEN VISION!
U-R-R-GH.' I TELL THEM, BOY...
48
COME ON, GILO. TELL US— WHERE IS THIS ISLAND OF THE GODS?
PH-PH-PHILOS!
I THINK HE'S PASSED RIGHT OUT THIS TIME, HARRY!
NOT TO WORRY. AT LEAST WE KNOW WHERE TO LOOK NOW... PHILOS! AND MAYBE THE BOY CAN TELL US SOME MORE
PAUL TEMPLE
by FRANCIS DURBRIDGE
SO YOU SAW THE OLD GODS, TOO? TELL US ABOUT IT
49
LOOK, GILO! UP AT THE TEMPLE THERE... WHO ARE THOSE PEOPLE IN WHITE ROBES?
THE BOY TELLS HIS STORY...
DON'T YOU REALISE WE NEARLY LOST THE RUDDER, IDIOT? AND YOU PRATTLE OF TEMPLES AND WHITE ROBES!
PAUL TEMPLE
by FRANCIS DURBRIDGE
HE SAYS THAT AN OLD MAN, WHO SEEMED TO BE THE LEADER OF THE PEOPLE, IN WHITE ROBES SHOUTED TO GILO TO GET AWAY FROM THE ISLAND AT ONCE...
50
... OR THE GODS WOULD STRIKE HIM AND SINK HIS BOAT!
APPARENTLY GILO HERE TOOK THE WHOLE THING VERY SERIOUSLY. THE OLD MAN IN WHITE ROBES SPOKE IN THE LANGUAGE OF THE ANCIENTS— THEREFORE HE MUST HAVE BEEN THERE— NO LESS!
PAUL TEMPLE
by FRANCIS DURBRIDGE
DON'T SPEND IT ALL ON COKE, BOY— LOOK AFTER GILO HERE. THERE'S FISH TO BE CAUGHT TOMORROW!
51
WHAT D'YOU MAKE OF THAT TEMPLE?
I THINK WE'RE RIGHT ON TRACK. WHERE IS THIS ISLAND—PHILOS?
THERE'S PHILOS... ABOUT ONE BY ONE-AND-A-HALF MILES AND ONLY 25 MILES FROM HERE
SO WE GO THERE TOMORROW. BUT I SUGGEST THAT WE TIME OUR ARRIVAL FOR DUSK—OR A LITTLE LATER

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by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
A SHORT VOYAGE TO PHILOS...
BETTER STOOGE AROUND A BIT — MOVE IN WHEN IT'S DARKER
IF WE COULD GET BEHIND THAT LUMP OF ROCK, HARRY, WE COULD ANCHOR WITHOUT BEING SEEN FROM PHILOS
WHAT ARE YOU BOYS PLANNING NOW?
WHEN IT'S QUITE DARK WE'LL BE GOING ASHORE IN THE RUBBER DINGHY
PAUL TEMPLE
by FRANCIS DURBRIDGE
WE'LL DO THAT, HARRY
LYNN, I WANT YOU TO KEEP IN TOUCH ON THE SHORT-WAVE — AND KEEP A LISTENING WATCH ON ATHENS RADIO. O.K.?
53
I'LL CALL UP FOR A RADIO CHECK IN FIVE MINUTES
I RECKON IT'S ABOUT 500 YARDS TO THE ISLAND
AND THEN A LONG CLIMB!
PAUL TEMPLE
by FRANCIS DURBRIDGE
A FEW DEGREES TO STARBOARD, HARRY. I THINK I CAN SEE SOME SORT OF BEACH
O.K., PAUL?
O.K.—EXCEPT THAT I'VE GOT MY FEET WET!
HELLO, SEA LILY! WE'VE GOT ASHORE... KEEP THE COFFEE HOT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I SUPPOSE THIS PATH... LEADS SOMEWHERE, HARRY?
IF IT DOESN'T, WE GO BACK TO SQUARE ONE
LOOK AT THAT, PAUL! WE'RE RIGHT ON TARGET. IT'S CRAWFORD P. EPPS'S CELEBRATED FLOATING HAREM!
YOU DON'T SAY!
AND WHAT D'YOU MAKE OF THAT, HARRY?
ANOTHER EPPS ENTERPRISE — PROBABLY THE HEADQUARTERS OF THE NEW OLYMPUS!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS MUST BE THE RUINED TEMPLE GILO SAW FROM HIS FISHING BOAT
...WITH CONCEALED FLOOD-LIGHTING!
I'LL BET CRAWFORD P. EPPS IMPORTED THIS SOIL. THE REST OF THE ISLAND IS PRETTY BARREN!
56
PAUL TEMPLE
by FRANCIS DURBRIDGE
HOLD IT, HARRY... THERE'S SOMEBODY COMING
IT'S A WOMAN... ONE OF THE GODDESSES, I RECKON. BUT I NEVER HEARD OF A GODDESS CARRYING A HAND-TORCH!
MR. TEMPLE!
57
PAUL TEMPLE
by FRANCIS DURBRIDGE
IS THAT— MIKA?
NO— NOT MIKA...
DON'T YOU KNOW ME? ANN PETERS!
ANN? OF COURSE— YOU WERE THE HOSTESS ON THE HI-JACKED PLANE...
HOW DID YOU FIND US?
THAT STORY WILL KEEP. BETTER DOUSE THAT LIGHT. I THINK SOMEBODY'S LOOKING FOR YOU!
58
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHERE ARE YOU? WHERE IS THE HANDMAIDEN OF APHRODITE? SHE NEEDS YOUR MINISTRATIONS!
THAT'S ME! I'LL HAVE TO GO— BE WITH YOU AS SOON AS I CAN. KEEP OUT OF SIGHT!
WE'RE HOME AND DRY, PAUL! THAT GRAVELLY TEXAN VOICE... CRAWFORD P. EPPS IN PERSON!
NOT HOME, HARRY. NOT DRY, EITHER...
59

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
I THINK IT'S TIME WE STARTED TO PASS ON A BIT OF INFORMATION, HARRY. CALL UP THE GIRLS, TELL THEM WHAT WE KNOW, AND GET THEM TO PASS IT ON TO ATHENS...
60

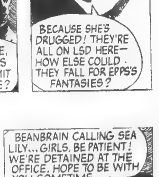
BEANBRAIN CALLING SEA LILY... WE'RE ON! APHRODITE AND ZEUS ARE HERE. CALL UP ATHENS AND TELL THEM!— BUT GET THEM TO STAND BY TILL WE'VE SORTED THINGS OUT A BIT

PAUL TEMPLE
by FRANCIS DURBRIDGE
NOW I'VE SEEN EVERYTHING!
SEEMS WE WERE RIGHT TO COMBINE FORCES, HARRY. THAT'S YOUR MAN, I TAKE IT... AND IT'S MOST CERTAINLY MIKA KAPEKOUS

I MANAGED TO SLIP OUT... YOU'VE SEEN WHAT GOES ON? THAT CRAZY CRANK EPPS. YOU'VE GOT TO GET US OUT OF IT, MR. TEMPLE!
THAT'S WHY WE'RE HERE, ANN... BUT TELL ME, HOW IS MIKA? WHY DOES SHE SUBMIT TO ALL THIS NONSENSE?

PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS ONLY THE START— THE BIG STUFF COMES ON AT MIDNIGHT UP AT THE RUINED TEMPLE... THEY'RE GOING TO RE-DEDICATE IT TO APHRODITE!

HANG ON A BIT, AND I'LL SEE IF I CAN FIND YOU SOME NEO-GRECIAN ROBES— THEN YOU CAN JOIN IN AND SEE FOR YOURSELVES, THAT YACHTING GEAR OF YOURS IS JUST NOT ON!



PAUL TEMPLE
by FRANCIS DURBRIDGE
HERE YOU ARE— WRAP YOURSELVES IN THESE, AND YOU CAN MIX WITH THE MOB UP AT THE TEMPLE. AND THE BEST OF GRECIAN LUCK!
THANKS, ANN.
64

TEMPLE AND KERSHAW CLIMB BACK UP TO THE TEMPLE OF APHRODITE...
WISH I FELT MORE IN THE MOOD FOR A FANCY-DRESS DO!
IT'LL BE MORE THAN THAT, I RECKON. QUITE A RAVE-UP!

WHICH IS THE FRONT OF THIS DAM' THING?
WHO CARES? GET INTO IT, HARRY— THE RAVERS ARE ON THEIR WAY UP!

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE MIDNIGHT CEREMONY WARMS UP...
I RECKON ANN WAS RIGHT ABOUT THE LSD
YES- THEY SEEM TO BE WELL AND TRULY SENT!
65

APHRODITE!
GODDESS OF LOVE!
YIELD TO US APHRODITE!

SEEMS TO BE GETTING A LITTLE OUT OF HAND HARRY TIME TO MOVE IN?
I GUESS SO!

PAUL TEMPLE
by FRANCIS DURBRIDGE
PLAY IT COOL, HARRY...
I DON'T FEEL COOL. THOSE CRAZY COOTS!
66

LAY OFF BROTHER... DON'T FORGET SHE'S A GODDESS!

THERE ARE STRANGERS AMONG US
IT'S LEVKIS! THE HI-JACKER HIMSELF!

PAUL TEMPLE
by FRANCIS DURBRIDGE
67
I KNOW YOU— PAUL TEMPLE! WHAT ARE YOU DOING HERE?
OH, JUST JOINING IN THE MERRY THRONG, LEVKIS DIDN'T YOU RECEIVE OUR APPLICATION FOR MEMBERSHIP?

HOLD THOSE MEN! TAKE THEM DOWN TO THE VILLA... WE'LL DEAL WITH THEM THERE

WHO ARE THESE INTRUDERS, LEVKIS?
ONE OF THEM IS PAUL TEMPLE— HE AND HIS WIFE ESCAPED JUST AFTER WE LANDED ON THE AIRSTRIP AT KALAKI. THE OTHER I DO NOT KNOW

[Continued from page 14]

crisis civilization has faced. Also, the beeeyoooolitful large panel showing the descent into the valley--what a knock out! Carl Barks is vastly underrated as a landscape designer. (I say designer, not "artist," because his renditions are so fantastic, even when they bear a veneer of realism. Sure, he DRAWS the things, but it's the way he MAKES THEM UP that really gets me, if that makes sense.)

SPIDER-MAN ANNUAL #2, "The Wondrous Worlds of Dr. Strange." There may be better SPIDEY solo stories (AMAZING SPIDER-MAN #32/33 come to mind) and there may be better DR. STRANGE solo stories (STRANGE TALES #119 is a firm favorite), but where else can you get both Lee/Ditko heroes TOGETHER in one THRILLING, MIND-BOGGLING ADVENTURE INTO THE OCCULT?!? Even the coloring on this one is superb!!! Too bad the several reprints have been recolored so poorly; new fans will never, never know the joy sublime of going down to the local drug store and opening this one up. Yow!!! And that wonderfully silly last panel, "May your amulet never tickle."

DETECTIVE #475/476 (with the Joker). These still remain for me the "definitive" Batman, despite the fact that the whole plot-line was lifted bodily by Englehart from a "Bob Kane" story of the 1940s. The detail work in the art is marvelous, and nobody but nobody has ever written or drawn a scarier version of the Joker. Silver St. Cloud was lovely, the Batman was properly noble and self-tormented, and it all came at such a nicely-paced speed that I wanted it to last forever. Oddly, I think neither Englehart nor Rogers have again reached this height, either singly or as a team.

"T.M. MAPLE" -- Toronto, Ontario.

My four nominations (that's the fewest I could whittle it down to), in order:

1) ACTION #300--"Superman Under the Red Sun." This was my first experience with a powerless Superman and I enjoyed his successful struggle to solve his crisis. It was also my first look at a desolate possible-future. (As a child, I guess I thought that things would always go along more or less as they are, so a contrary view was a shocker.) I can still see a bearded Superman standing amid the barren wastes, lost in despair.

2) JUSTICE LEAGUE #21 and 22. The first JLA/JSA team-up was my introduction to the concept of parallel worlds and to the Golden Age characters. Also, a good example of the classic Gardner Fox style, the sense of teamwork and ordered accomplishment which appealed very much to me.

3) AVENGERS #4: the reintroduction of Captain America was, of course, my first experience with this classic character. It was also my first issue of THE AVENGERS, and I was really only familiar with Giant-Man and the Wasp. My introduction to the group and its members, coupled with a classic early-Marvel tale, made this one to remember.

4) AMAZING SPIDER-MAN #14. This wasn't my first issue of this title, but it's the one in which the Lee/Ditko magic really took hold of me. This effect was greatly enhanced by the introduction of the Green Goblin, a villain I found to be incredibly bizarre and frightening at the time. He seemed a true psycho, as opposed to the half-way rational villains that were the norm. (I look forward to this issue's reprint in MARVEL TALES soon so I can re-experience it after these many years.)

I hope you'll excuse me for including some brief honorable mentions:

SUPERMAN #149 "The Death of Superman"

SUPERMAN #162 "Superman-Red/Superman/Blue"

JIMMY OLSEN #? featuring Superman's 25th anniversary

SHOWCASE #37, the first METAL MEN

SHOWCASE #57, Enemy Ace vs. the Hunter

DAREDEVIL #1

HAWKMAN #1

ANDREW J. MacLANEY--Lansing, Michigan.

I'd like to toss in my 2¢ into your comic Hall of Fame.

GREEN LANTERN #89--"And Through Him Save a World." In my opinion the best of the O'Neil/Adams GREEN LANTERN/GREEN ARROW stories, and it has the best fade-out ending I've ever seen in any comic. A truly fine conclusion to a truly fine series.

ADVENTURE #358--"The Hunter." Most villains in comics today are motivated by one of the following causes--greed, insanity, revenge--but the Hunter was a happy exception; he chased several Legionnaires through the jungle merely, as the script put it, for "the thrill of the chase." A memorable villain and why can't there be more like him?

JUSTICE LEAGUE #104--"The Shaggy Man Will Get You If You Don't Watch Out." An absolutely delightful story in which the JLAers decide their headquarters needs spring cleaning. All-around excellence, and in my opinion, the best of Len Wein's JLA scripts.

FURTHER ADVENTURES OF THOSE FABULOUS FURRY FREAK BROTHERS--I don't know if you're accepting so-called "underground" comics for inclusion, but I had to mention this one as it is a gem. The Freak Brothers have always been a true delight, and the segment in which they go off to visit their parents is in itself worthy of the price of admission.

TEEN TITANS #28--"Blindspot." Actually, it's a tie between this issue and #33 ("Less Than Human") but I've opted for this for its cover--it packs a punch in more ways than one.

SHOWCASE #37--"The Flaming Doom." The origin of the Metal Men, and the best origin story I've ever read, bar none. I also have a special fondness for METAL MEN #10 ("Revolt of the Gas Gang") as it was one of the first comics I can recall reading, and it's the best single issue of the METAL MEN series. And while I'm at it, I may as well mention METAL MEN #3 for its classic giant egg sequence.

BILL HENLEY, JR. -- Greenwich, Ohio.

You invited past contributors to your Hall of Fame to write back and explain their nominations, so here are some of mine:

GREEN LANTERN #9, with "Battle of the Power Rings" and "Green Lantern's Brother Act." The Silver-Age GL is possibly my single favorite comic super-hero of all time, and this is a pivotal early issue, what with the second appearance of Sinestro, the first appearance of Sinestro's yellow power ring, and the first appearance of the Green Lantern Corps as a group, and the first installment of the charming "Jordan Brothers" series of human-interest stories.

JUSTICE LEAGUE OF AMERICA #45--"Super Struggle Against Shaggy Man"--after many issues of straight-faced heroes and incredibly convoluted plots, Gardner Fox and Mike Sekowsky finally had a little fun with the JLA, and this semi-humorous story came off pretty well (unlike the "camp" issues that were shortly to follow). The final fate of the Shaggy Man is brilliant (too bad later writers using the character fouled it up).

JLA #145--"Carnival of Souls"--approps of the running discussion in TCR about "Death in Comics," possibly only Steve Englehart could get away with killing off Superman (not to mention Hawkman and the Phantom Stranger), bringing them all back to life, and making the whole thing seem not only credible and uncontrived, but deeply moving. Best story of Englehart's DC tenure, and one of the best JLAs ever.

And a new nominee: DR. STRANGE (first series) #174--"The Power and the Pendulum." The Lee-Ditko and Englehart-Brunner runs of DR. STRANGE seem to get most of the fan attention these days, but the Roy Thomas-Gene Colan-Tom Palmer run in '68-'70 was also a high point of Doc's career, and this was perhaps the best issue of it.

I also endorse AMAZING SPIDER-MAN #33 (Spidey lifts the ten-ton door

hickey to save dear old Aunt May) which seems to be neck-and-neck with UNCLE SCROOGE #1 for Hall of Fame champion of champions.

I tremble at the thought of trying to pick out a single all-time WORST comic, but IRON MAN #39 must be in the running at least for worst Marvel comic; a ludicrously lachrymose script by Gerry Conway is combined with an emergency art job by Herb Trimpe that looks like it was drawn after three weeks without sleep and then reduced on a substandard photocopying machine. Even the letter-page answerer obliquely admitted that this one was a stinker.

WILL PFEIFER -- Niles, Ohio.

My favorite comics:

First off, CAPTAIN AMERICA #110, 111 and 113, the Steranko issues. The cinematic storytelling, the drama of Captain America's "death," and Rick Jones' anxieties about replacing Bucky, combine to make this trio of comic books entertaining and dramatic reading.

Second, I must nominate SUPERMAN #262. No, this is not a well-known issue, in fact, it is an all-reprint issue. But oh, what reprints they are. The originals would cost thousands, but this book was had for a single quarter. Leading off the book is a two-part story with Superman battling a super-powered Luthor. There are also two stories by Lou Fine, the Ray and the Black Condor. Plus, an excellent HAWKMAN by Shelley Moldoff (featuring the debut of Hawkgirl). The book is rounded out by the Spectre, Starman and Doctor Fate, all Golden Age. This issue is a welcome surprise, and a good one to seek out.

Last, but not least, I want to add DAREDEVIL #181 and MOON KNIGHT #25. DAREDEVIL #181 has been written about enough in nearly every fanzine, but let me say I think it is a unique issue, using exceptional methods to tell a terrific story of Elektra's death. MOON KNIGHT #25 (no matter what Sam Kujava says) was a tense psychological drama in which a violent criminal is successfully running for mayor, and only Moon Knight knows it. It is a dramatic story which compares Moon Knight to "The Black Spectre." They both want to change the city, one for good, one for evil.

DANIEL R. ST. JOHN--Bloomington, Minnesota.

My nominations stem from the early days of the Marvel Age, and MY earliest contacts with comics. The time period when the ground work, the foundation, was being laid for some of the best times in comics. In the early days of Marvel, there was so much potential for a young mind to feed upon, dream about and wish to happen without all the issues that would come to, in many ways, restrict and define the infinite vision of "what could have been." Then there was nothing that could hinder that "open field of imagination." Here's my favorites:

FANTASTIC FOUR #4...My first Marvel comic. I was so blown away at the possibilities of what could be, that I refused to subscribe because I thought "comics couldn't be this good." I thought someone was trying to trick me out of the subscription money. This was full of potential. Real characters! Drama! Action! Suspense!

FANTASTIC FOUR #6. The clincher. I was hooked. I subscribed. Real characters continued in character development and character interplay. Great heroes, great villains, and Namor! Reasons, feelings--this was it! I still haven't recovered. I loved the adventure and what the comics were doing to my head (ah, my head...which had been fertilized by the 1950s' Saturday afternoon matinees). Then here comes Stan Lee and Jack Kirby. Next--

THE AVENGERS #1: for me, it was an origin far better than the JLA's. I really wanted Kirby to stay there for awhile with Thor, Iron Man, Ant-Man, Wasp and the Hulk. They were all heroes with "DEPTH," and who knows "what's next?" Maybe Namor or a revived Captain America would join?

THE AVENGERS #4: the answer! Captain America, all right! Only the beginning, I thought. Maybe Namor next and the Hulk may hang around on the periphery. Let Stan and Jack deal with that crowd against the Masters of Evil. Ha!

Well, a lot never happened that I wanted...a lot of good stuff did. Some good things came down to us and a lot of trash sickened and staggered us, but those issues were the underpinning of what started me needing a fantasy-fix every so often. My head owes the four-color page a lot.

GREG COX -- Kent, Washington.

THOR #189/190 -- This two-parter was reprinted in THE SUPER-HERO WOMEN. Anyway, I do remember the story very vividly--Thor faced with (supposedly) death at the hands of Hela, facing the end with godly dignity and courage. In fact, all the Asgardians (Sif, Odin, Balder, even Hela) are all so incredibly NOBLE this time around. Maybe that's why I remember it so well (usually during finals week).

MARVEL SPOTLIGHT #30: From the sublime to the ridiculous... The Warriors Three spend "A Night On the Town," on obscure comic gem. Comic cabbies, beleagured newlyweds, and some out-of-place "thee"s and "thou"s.

GIANT-SIZE AVENGERS #4: The Vision marries Wanda, Mantis marries a tree, the "Cosmic Madonna" plotline is resolved, and half the Marvel Universe guest-stars. Gods, we waited so eagerly for this one! All that continuity, all those sub-plots, and an audacious little twist that still produces giggles. ("She's marrying a tree?")

MAN-THING #17: "A Book Burns in Citrusville." My favorite "relevant" comic, this story invariably comes to mind everytime I hear that some idiot school board has banned BRAVE NEW WORLD or something. "Whatever knows fear, burns!" Right.

JUSTICE LEAGUE #68. The obligatory DC, and one of the few to survive a huge purge several years back; this is a heroes vs. monster yarn told from the point of view of the monster. I'm not sure why this one remains fresh in my memory, but it does--and that's the subjective criteria for all these selections. The cover, featuring the demonic-looking JLA, was pretty good, too.

DAN LISMAN--Rydal, Pennsylvania.

SUPERMAN #162--"The Amazing Story of Superman-Red and Superman-Blue." This is a fantastic story. Superman brings back Krypton, stops crime, marries Lois and Lana and anything else you can think of. The whole Superman family shows up in the best imaginary story I've ever read.

BATMAN #7 [251]: "The Joker's Five-Way Revenge"... I had this comic as a kid and I've always remembered it. The Joker's four brutal murders used to keep me up at night. When DC recently reprinted it I learned the title but not the issue.

JLA #143--"A Tale of Two Satellites." Englehart as his best. More personality conflicts than most novels and a knock-down fight between Superman and Wonder Woman.

AMAZING SPIDER-MAN #8--"Nothing Can Stop the Sandman." Great Ditko art before he got sloppy. Featuring Peter Parker, the perpetual loser and Spidey wisecracking and at his most powerful against one of my favorite villains.

MOON KNIGHT #24--"Scarlet in Moonlight." I know it just came out but the story is beautiful. Moench and Sienkiewicz are going to be the Lee and Kirby of the '80s.

CAPTAIN VICTORY and the GALACTIC RANGERS #1--Some of Kirby's best art in years and not a half-bad story (I could never figure out THE ETERNALS or THE NEW GODS anyway). I can't say much for the rest of the series, but this first issue I liked.

CASEY SITAR--Victoria, British Columbia, CANADA.

Some additions for your comic book Hall of Fame: My first nominations are DAREDEVIL #37 and 38, in which DD and Doctor Doom exchange bodies (DD

non-consenting, of course), resulting in Doom nearly finding out about DD's blindness. The three-part story concluded in FANTASTIC FOUR #73, which I have yet to read, so I'll beg off on that one.

Next is ASTRO BOY #1, which I nominate mainly because of the cartoon series created and animated by Dr. Osamu Tezuka during the mid-sixties.

And, finally, all the DONALD DUCK and UNCLE SCROOGE stories, too numerous to list here, that I and countless others have had the pleasure to read.

STEPHEN SCOTT BEAU SMITH--Barboursville, West Virginia.

Here are my nominations for the Comic Book Hall of Fame:

SPIDER-MAN #50--one of the best covers in comic-book history. SPIDER-MAN #33--one of the most emotional series I've ever read.

DYNAMO #4: a classic example of the Dudley Do-Right style of cover. Dynamo's girl friend, tied to the railroad tracks. Typical Snidley Whiplash.

C. FRANK HART--Jacksonville, Florida.

Regarding the Comic Book Hall of Fame, my three nominations are the following:

LOIS LANE 1964 ANNUAL (80 PAGE GIANT #3). Now, that comic was an annual!

JUSTICE LEAGUE OF AMERICA #36. The first JLA I ever read, and still the best.

ADVENTURE #359-360. A two-part epic, in the days when a continued story meant too much story to be crammed into one issue.

WORLD'S FINEST #169. I don't know how many times I read this book as a kid. Some people may say this book represents what was wrong with the Weisinger books, but I feel it represents all of Weisinger's story devices, running full throttle.

TONY BUSAN--Baltimore, Maryland.

My nominations for the Comic Book Hall of Fame are the following:

REAL SCREEN COMICS #100--This special issue has the Fox and Crow arguing with the other DC funny-animal characters on who is the star of the book. Anyone who enjoys the Warner Bros. cartoons will enjoy this story. Chock full of chuckles.

CASPER'S GHOSTLAND #83--This story, "When Time Stood Still," we find the friendly ghost at his greatest as he must outwit a tyrant from space who has kidnapped Father Time. Great art, perfect storytelling--perhaps the best Harvey comic of all time.

THE FOX AND THE CROW #95--I picked this one NOT for the STANLEY AND HIS MONSTER story, but the untitled story of FOX AND CROW. A fitting title would be "The Death of Crawford Crow?" as the Crow places a fake obituary and pretends to come back from the dead. Some black humor, but you must look hard. I laughed for an hour on this one.

SCOTT BURNLEY--Richmond, Virginia.

I would like to nominate AMAZING SPIDER-MAN #30-33, MYSTERIOUS SUSPENSE #1, CHARLTON PREMIERE #2 ("Children of Doom") and DETECTIVE #472-476.

JEFFREY KRESNICK--Cote St. Luc, Ontario, Canada.

I'd like to nominate the following to the Hall of Fame:

SUPERMAN VS. MUHAMMAD ALI: Great plot, and Neal Adams' best art job ever! Every page is memorable.

SUPERMAN #200: An imaginary story featuring two Supermen, in which one decides to settle in Montreal. (I wonder why I like it!)

DETECTIVE #500: "To Kill a Legend" is the best BATMAN story I've ever read, and the rest of the issue is pretty good as well.

MURRAY R. WARD -- Winnipeg, Manitoba, Canada.

Here are some entries for the expanded Comic Book Hall of Fame:

I second the nominations for SUPERMAN #149, SPIDER-MAN #31-33, SPIDEY ANNUAL #1, the DENNIS THE MENACE GOES TO... specials, SHOWCASE #55, 60 and 61, FLASH #123, FANTASTIC FOUR #57-60, MARVEL GRAPHIC NOVEL #1, UNCLE SCROOGE FOUR COLOR #386, DETECTIVE #500, SUPERMAN #162 (it was my article in LOC #2 that Ed Krieg recalled about the "Last" Superman story, by the way), HUCKLEBERRY HOUND FOUR COLOR #990, ROCKY AND HIS FIENDISH FRIENDS #1, and CEREBUS #36, for much the same reasons as mentioned by others in TCR #204. And, just off-hand, I'd like to add to the list:

JUSTICE LEAGUE #37-38: "Earth--Without a Justice League" and "Crisis On Earth-A" is/are my favorite-ever JLA/JSA team-up, even though the two groups never meet in it, and in fact the JLA never really appears at all. This Gardner Fox story is what comics writing is all about: it's interesting, it's action-packed, and it's FUNNY--what with the criminal Johnny Thunder of Earth-One and the Earth-Two Thunderbolt coming up with scheme after harebrained scheme to trash the super-heroes. My favorite bit is when Johnny sends the T-Bolt back in time to UNDO the origins of the JLA members...nonsensical, but great!

GREEN LANTERN #40: Aside from being the first team-up of the two Green Lanterns outside of JUSTICE LEAGUE, this John Broome story is the culmination of all the issues of GL to this point, revealing as it does "The Secret Origin of the Guardians," the origin of the GL Corps, and even the Earth-One version of Genesis (!)--as well as reintroducing Doiby Dickles! The O'Neil/Adams issues of GL are nice, but THIS 'un is MY very favorite of the series.

DOOM PATROL #96-97: Which of the DP's weird old enemies is behind this plot to take over the world through use of an insidious madness-inducing ray? Would you believe--all of them? General Immortus, Garguax the alien, and the Brotherhood of Evil form a deadly alliance against DC's most offbeat team and their friendly enemy, Mento. The action takes place all over the globe in this convoluted but exciting Arnold Drake tale. A close second in the DP annals is #98, featuring two stories: "The Death of the Doom Patrol," in which the Chief disbands the team and they have to fight Mr. 103; and "Sixty Sinister Seconds," in which the whole story takes place in one minute as Negative Man tries to stop nuclear detonations which would trigger WWIII. A close third (okay, I'm vacillating) is the final issue, #121, in which our heroes bite the big one.

METAL MEN #8-9: This typically wondrous but unlikely Robert Kanigher story sends the robot heroes to a pair of alien planets where they encounter "The Playground of Terror" (an animated amusement park) and "The Robot Juggernauts," in the company of a blind youngster (whose name inexplicably changes from Timmy to Billy between issues... oh well). Together with BRAVE AND THE BOLD #55, in which the Metal Men team up with the Atom, this story sold me on the feature and sent me scurrying for missed back issues.

DUNC AND LOO #1 up and THIRTEEN (Going On Eighteen) #1 up: I know you said not to nominate whole series, but these are all equally terrific, and no one else is going to nominate them, I betcha. If you enjoyed John Stanley's characters as little kids in LITTLE LULU, you'll get the same chuckle out of them as adolescents in THIRTEEN and as Archie-age teens in DUNC AND LOO. I recently completed the set of D&L, but if anyone's got any THIRTEENs lying around...

BULLWINKLE'S MOTHER MOOSE NURSERY POMES, a post-FOUR COLOR Dell one-shot, and ROCKY AND HIS FIENDISH FRIENDS #5, its sequel of sorts: In the former Dell comic, Rocky and Bullwinkle and Co. do their own versions of famous nursery rhymes, and in the latter Gold Key issue, they do the same to classic poetry (e.g. Evictus, The Highwayman, etc.). Great satire, and a lot of the jokes are beyond the supposed regular readers of Dell and Gold Key, as the Jay Ward cartoons were beyond their young readers.

YOGI BEAR GOES TO COLLEGE #1104, JOINS THE MARINES #1162, and VISITS THE U.N. #1349: Hanna-Barbera's bear-faced hero leaves Jellystone Park to bring his own particular brand of insanity to the rest of the world: the campus, the service and the United Nations will never be the same again. Mike T. and I were H-B fanatics in our younger days, and these issues I always found funnier than Yogi's many-stories-in-each-issue Jellystone adventures.

HUCKLEBERRY HOUND FOR PRESIDENT #1141, and its sequel of sorts, MAGILLA GORILLA (#3) VS. YOGI BEAR FOR PRESIDENT: In 1960, a homeless Huck becomes a "dark hound" candidate with Yogi as his campaign manager when he hears of a vacancy in the White House, and in 1964, the roles are reversed when Yogi runs with Huck as CM, and is pitted against Magilla, whose campaign manager is Top Cat! Too bad they didn't try again in '68...

FANTASTIC FOUR ANNUAL #2: A crash course on the history of Marvel's #1 villain, Doctor Doom, this issue includes his untold origin, a reprint of his first battle with the FF from #5, and a new story which would stand as the ultimate FF-Doom confrontation until FF #39-40 (not a long time, but I was surprised to see Doom back after the Annual--ah, for the days when comics would SURPRISE me at regular intervals). This is also the one in which Doom and Kang/Rama Tut first conjecture that they might be the same person, or at least very good friends.

FANTASTIC FOUR #39-40: Actually a piece in a larger continuity that runs from #38-43 and climaxes in the 3rd Annual's wedding story, this is my favorite FF-vs.-Dr. Doom story, as a super-powerless foursome are aided by guest-star Daredevil against an arch-enemy who has taken over their headquarters. The ending, in which Reed rather effortlessly restores the quartet's powers, is a bit of a letdown, but the concluding five-page battle between Doom and the Thing more than makes up for it--this is easily the most powerfully-depicted fight between two characters in all of comics! Stan and Jack, take a bow! By the time Ben Grimm "finally got his paws on" Doom, I was physically exhausted!

Whew! Well, ten entries should be enough for a while. I don't want to take up the whole column by myself.

JOE GULICK, Lubbock, Texas.

Because my two great loves (comic book-wise) are superheroes and Carl Barks ducks, those two subjects dominate my list of favorite comics. I didn't like putting the two together, so I made two separate lists, with a brief list of honorable mentions:

CARL BARKS: UNCLE SCROOGE #6: "The Bottle Cap Story," a.k.a. "Tra La La." This is a popular favorite and it has everything--humor, great art, a quest (for a peaceful way of life) and a thoroughly entertaining story using simple economic principles. Scrooge goes to the land of Tra La La, a land that has no money or medium of exchange, and inadvertantly creates an economic system, one where the medium of exchange is bottle caps. To show the people how worthless bottle caps are, he floods the market by ordering a billion bottle caps dropped on the land. My favorite laugh from the story is after millions of bottle caps have been dropped, ruining crops and preventing livestock from grazing, causing an angry mob to search for Scrooge, Scrooge realizes they will want payment for damages and wonders aloud what he will pay them with if they find him. Donald say, "Bottle caps! No--they're out."

UNCLE SCROOGE #20: "City of the Golden Roofs." To me, this is a vastly underrated Barks story and it deserves consideration in the Hall of Fame. The basis theme is a selling contest between Scrooge and Donald, a variation of a theme Barks used in "Land of the Totem Poles" in DONALD DUCK #263. Scrooge and Donald go to tropical Indochina with Donald selling tape players and Scrooge stuck with a giant stove designed for heating airplane hangers in Greenland. This is a sentimental favorite for me because this was one of my favorite comics as a youngster. Especially memorable is Huey, Dewey and Louie lamenting the possibility that they may not get taken to Indochina, saying, "Unca Donald and Unca Scrooge have never gone anywhere without us before!" "They'll get lost!"

WALT DISNEY'S VACATION PARADE #1. This came out in 1950, one of the earliest Dell 25¢ annuals. What a feast for Barks fans--three stories with a total of 55 pages of Barks art! Sadly, this has been seen by too few Barks fans because this is an expensive comic to buy and it has never been reprinted. The highlight of the issue is a 33-page story called "Vacation Time," where Donald and the nephews go camping in the Eagleclaw Mountains and, among other adventures, get trapped in a forest fire caused by a careless camper who later tries to pin the blame for the fire on the ducks. I didn't read this story as an adult, but I'll bet the part where Donald and the nephews fight for their lives by digging trenches to hide in while the forest fire rages by scared many a small child who read it.

UNCLE SCROOGE #386. Another popular choice--and for good reason! This is a classic!

UNCLE SCROOGE #7: "The Seven Cities of Cibola." A great adventure story that begins when Scrooge can't find any new business to get into, so he gets into his nephews' business--hunting arrowheads!

DONALD DUCK #367: "A Christmas For Shacktown." Barks did some great Christmas tales, but this is my favorite. Scrooge and Gladstone are effective in this yarn, which revolves around Donald's, Daisy's and the kids' attempt to provide a turkey dinner and toy train for the needy children in Shacktown. A wonderful illustration of TRUE Christmas spirit. I read this three or four times a year--usually a couple times at Christmas--and ALWAYS get a warm glow inside.

SUPER-HEROES: AMAZING SPIDER-MAN #29 and 30. I bought these when I first began reading the web-spinner and was impressed at how much FUN they were. There was a lot of humor mixed in with the excitement, and in those days the 30 days between each issue seemed interminable. Seems like all the Lee/Ditko Spiday stories at that time were gems, but these are the two that always stand out to me.

FANTASTIC FOUR #39 and 40. What an exciting pair of issues! The FF had lost their powers and were challenged by their most deadly foe, Dr. Doom, who didn't realize at first they were powerless. Pure thrills--I was hooked. Needless to say, they got their powers back, but there was a wonderful moment of pathos in #40 when Ben Grimm, who had finally become human again, had to become the Thing because they needed his power against Doom.

X-MEN #129-134. The Knights of Hellfire/White Queen/Hellfire Club battle. The Claremont/Byrne/Austin X-MEN is to me the highlight of modern comic books and these issues represent the best of the series. The art was simply awesome and each story powerful and dramatic. Comic-book history was made there, in my opinion.

HONORABLE MENTIONS: Several early issue (sorry, no numbers handy) of the MAGNUS, ROBOT FIGHTER Gold Key series of the 1960s. Russ Manning's art was gorgeous and many of the stories intriguing.

Also, ADVENTURE #359-360. The Legion of Super-Heroes has always been a favorite of mine and Jim Shooter's treatment was superb. This two-parter, which featured the Legion being disbanded and many members arrested and sent to a prison planet, was a terrific story.

Another highlight was ADVENTURE #369-370, the Legion's first battle with Mordru.

I would also have to consider the Neal Adams/Denny O'Neil GREEN LANTERN #76-87, 89) series as being honorable mentions. The stories were not only well done, they had a strong effect on the way comics developed after that.

EPISODE 445 by Don Rosa
CAPTAIN KENTUCKY
...HIS FINAL BOW.
AHA! THERE HE IS... CAPTAIN KENTUCKY! ...ON THE ROOF OF THE FIRST NATIONAL TOWER WHERE HE BASES HIS OPERATIONS.
AND THERE'S WHAT I'VE ALWAYS SUSPECTED-- THAT'S WHERE HE KEEPS HIS SECRET SUPPLY OF OCTA-HEXA-GLOP, THE RADIOACTIVE WASTE THAT GIVES HIM, OR ANYONE, SUPER-POWERS! THAT MUST BE WHAT'S IN THAT 55 GALLON DRUM! THIS IS GREAT!
I'VE HAD MY LAST CONFRONTATION AT THE HANDS OF CAPTAIN KENTUCKY! MY VENGEANCE IS AT HAND! GAINING ACCESS TO THAT ROOF WILL TAKE NO TIME AT ALL!
SHORTLY... ON SAID ROOFTOP!
THERE HAVEN'T BEEN MANY THREATS TO THE WELFARE AND SAFETY OF THE POPULACE LATELY. THIS JOB IS GETTING KINDA BORING. I--
KLUNK!
WHAT WAS THAT?!
GASP! YOU!??
YES, ME! AND YOU CAN ONLY BE CAPTAIN KENTUCKY IN HIS SECRET IDENTITY! WELL, YOUR DAYS AS A SUPER-HERO ARE OVER, PAL! I'LL PROVE TO LOUISVILLE THAT YOU CAN'T GET THE BEST OF ME...
GULP!
BILL BAILEY-- the NUKE DUKE! LOUISVILLE'S NEW HERO!??
COME BACK HERE WITH THAT! THAT'S PRIVATE PROPERTY!??
UH-OH.
GUCK!
HEY, LEGGO! THAT'S ONE OF MY WIVES BEST BATH TOWELS ...THOUGH I FORGET WHICH WIFE.
CLOUT!
TO BE CONTINUED!

PRINCESSIONS 13

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The Unsung Heroine

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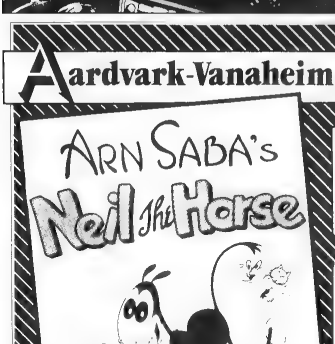

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EPISODE 1 & 2: by Don Rosa ©1982
CAPTAIN KENTUCKY
...HIS FINAL BOW
CLOUT!!
YOU'LL BE SORRY YOU EVER PUBLICLY HUMILIATED the NUKE DUKE! NOW THAT I, BILL BAILEY, HAVE YOUR SECRET SUPPLY OF "OCTA-HEXA GLOP" I'LL BE THE NEW CAPT. KENTUCKY!
OOOOOH GOLLY!? I HOPE I DIDN'T LEAVE MY VIAL OF "GLOP" IN MY OTHER SUIT?
AH? HERE IT IS? BUT: IT WON'T HAVE MUCH TIME TO TAKE EFFECT.
GULP! GULP!
CRASH!
WHAT WAS THAT?
SOMEBODY JUST CAME CRASHING THROUGH THE ROOF?
WOW! ON-THE-SPOT COVERAGE!
FLASH!
WHEW! THAT WAS CLOSE!
WHILE IN THE PUBLISHER'S OFFICE BELOW:
!
LOOK--THAT'S LANCE PERTWILLABY, THAT REPORTER WHO WORKS IN THE TIMES NEWS DEPARTMENT.
WITH SUPER POWERS? DON'T BE SILLY! SEE HIS COSTUME? IT'S CAPTAIN KENTUCKY!
DO YOU REALIZE WHAT THIS MEANS? LANCE PERTWILLABY IS CAPTAIN KENTUCKY'S SECRET IDENTITY!!! GET OUT AN EXTRA!!!
WHAT'S GOING ON UP HERE? WHO DARES MOON ME THROUGH MY OWN OFFICE CEILING??
PERTWILLABY? YOU? CAPTAIN KENTUCKY? AND MAYOR OF LOUISVILLE? AND A REPORTER ON MY PAPER? YOU KNOW WHAT THIS MEANS, OF COURSE!
DON'T TELL ME... A "CONFLICT OF INTEREST," RIGHT? ...HERE'S MY PRESS CARD.
AND BEFORE LANCE CAN BARELY CLEAN OUT HIS DESK:
EXTRA! EX-TIMES REPORTER REVEALED TO BE SUPER-HERO! ALDERMEN MOVE TO IMPEACH MAYOR-CAPTAIN KENTUCKY FOR HAVING DUAL IDENTITY!
GREAT HONK! SUDDENLY BEING CAPT. KENTUCKY'S ALL I HAVE LEFT! I MUST REGAIN MY SUPPLY OF "GLOP" FROM THE NUKE DUKE!
WEEK? WEEKS CAN YOU STAND IT? ENTER J. FRED FROG!

Et Al

STARLOG #67 (on sale January 6) features a preview of SUPERMAN III with color photos and interviews with producers Pierre Spengler and Ilya Salkind. Other features include articles on AIRPLANE II, INVADERS (a new film with Paul LeMat, Nancy Allen and June Lockhart), WARLORDS OF THE 21ST CENTURY, E.T. and STAR TREK II.

W.P. Marks has published a new ground-level science-fiction comic book featuring original work and adaptations of existant science fiction. Featured in the first issue are "In the Lion's Den" by Peter Hsu and Terry Hanover and "Trip to Glory" by Don Marshall. The cover is by Ken Steacy. The $1.95 black-and-white with color cover 32 pager can be had by ordering from VORTEX MAGAZINE, 493A Bloor Street West, Toronto, Ontario, Canada. M5S 1Y2.

A Comic Reader

By Sam Kujava

ACR READS: THE NEW MUTANTS #1...Attractive, slick art by Bob McLeod and Mike Gustovich. Young, charming "today" people as protagonists ...Chris Claremont's comfortable formula style of characters that lose all control at the drop of a panel border... teenagers going on forty years old... equal dollops of action and soap opera ...the fans are going to eat this up like candy!

SUPERMAN SPECIAL #1...It's educational, as well as entertaining, to see what a dynamic artist like Gil Kane does when he writes as well as draws this book. Art is not overwhelmed by a wordsmith's weighty captions or superfluous dialogue...the plot is not slowed down, or even dragged to a halt by tired sub-plots involving overused supporting players...there are no concessions to continuity that run through several titles and only serve to boggle the poor reader... Gil Kane's rendition is of SUPERMAN IN ACTION! The hero is constantly on the move, pondering his course of action only for a moment before sweeping into glorious motion and taking decisive steps to solve the problem at hand. Not for a nanosecond did Superman whine about his predicament, cry about his love life, think sad, introspective thoughts, or wring his hands in guilt over some imagined fault. Kane reminds us what a HERO is at his BEST. And that Superman is the best of the whole lot. It may be looked upon as a swing back to the simplistic Golden Age, but I thoroughly enjoyed this strong, smart, forward-looking super-hero story, and can only hope that it could be a trend for the eighties. This is truly a SPECIAL comic, and MY idea of a splendid stocking stuffer for kids of all ages!

DAREDEVIL #192...Frank Miller's off the book, but this first new issue written by Alan Brennert is an excellent continuation of one of the best comic series around. The major plot is really about Ben and Doris Urich, an aging married couple whose love for each other is never in doubt. It has little to do with super-heroics and villains hurling threats and muscleman sweating and straining and struggling, but Brennert weaves DD into the story effortlessly... and expertly. I enjoy VERY MUCH the kind of story that is about ORDINARY PEOPLE. The hero is in there, somewhere, but he never takes center stage. That way, over a period of time, YOU NEVER GET SICK OF THE HERO AND HIS PROBLEMS. This book, like the SUPERMAN SPECIAL, is a unique endeavor as well as a pleasant surprise. As long as Klaus Janson hangs in there on the art, and the scripting is at the level of this issue, DD should remain on top.

THE OMEGA MEN #1...Just like the NEW TEEN TITANS was begat by the UNCANNY X-MEN, this new title had its beginnings back at Marvel in GUARDIANS OF THE GALAXY and THE INHUMANS. But the Omega Men are updated to the Exciting Eighties. Some of the "heroes" are just as disgusting and evil as the baddies they fight. There is a fair amount of cute humor therein, if you look around the cannibalism and unerotic nudity. And there is the unintentional kind of humor, evoked whenever you name some of these characters, aloud, to a friend. Tigorr...Broot...Euphorbix... SHEESH!

Keith Giffen contributes one of his better art jobs. He's got the weird alien schtick down pat. Mike DeCarlo inks Keith very well, giving the art more depth than we see on the LEGION. I find it hard to identify with or care about ugly hateful anti-heroes who are strikingly one-dimensional for all their posturing and sensitive mindsets, but this book has the look of a fanboy's wet dream. Total escapism, slicky packaged. At least THE NEW MUTANTS has some HUMANITY to it.

MARVEL TWO-IN-ONE #97...A colossal howler. Even I couldn't believe that comics were made like this anymore. Hokey plot that even a casual reader wouldn't buy, much less a student of trash cinema...Sloppy art that gives us poorly-rendered dinosaurs that are more putty-like than reptilian, the worst rendition of Tony Stark EVER (check out the ill-fitting, wrinkled suit he wears throughout), and supposed humor that falls flat with every turn of the page. If you can even chuckle at this you must be starved for amusement. Small wonder this title is getting remodeled, courtesy of John Byrne, in a few months.

WEIRD WAR TALES #122...George Tuska and an ace inker do a gangbusters job on the G.I. ROBOT. Robert Kanigher is working up to a startling finale, if "Robots Don't Dream" is any indication. New artist Topper Helmers is on hand for a Jack C. Harris "air war" story with a surprising bang-up climax. "Showing the Flag," being the reminiscense of an old sait, is more unusual and quiet than the typical WWT entry. So I enjoyed it very much! Mishkin and Cohn write one mean fish story, and Don Newton and Sal Trapani turn in a superb art job. The splash panel is especially lovely, a delicately detailed and rendered landscape of the sort not usually seen in comics.

POWER MAN AND IRON FIST #90 ... This one gets the Police Brutality Award of the Month. A bad guy threatens a restaurant owner with a baseball bat. An off-duty cop is standing nearby. After the officer warns the guy to drop his bat (already aiming his revolver at the miscreant's head) he proclaims "You've been warned once, Jack, and on my beat--you don't get warned twice!" AND THE COP PROCEEDS TO FIRE HIS GUN, INCHES FROM THE BAD GUY'S TEMPLE! Now of course, the crook is UNUS, he of the impenetrable force shield. But the cop didn't know that. And I'm totally certain that his type of pr[illegible]

standard in any law-enforcement division in this country! For sheer stupidity, this bit of writing is in a class by itself.

BATMAN AND THE OUTSIDERS... This is the fourteen-page preview that will be appearing soon in SOME DC title! (I'm definitely NOT the newshound of TCR!) Mike Barr does what he can with the space allowed. Because we have to be introduced to five Batman allies, the plot itself is pretty simple, though competent. There are some surprises as to the line-up, which up to this time has not been announced to inquisitive fandom. One of the Outsiders has teamed up with Batman before, and has been a DC Superstar since the 1960s. Another familiar face has been around since the mid '70s, and had a short-lived title of his own. Both "old hands" turned down membership in the JLA. The three new kids are tougher to describe because you don't get much of a handle on them in the allotted space. Two are females. One owes her familiarity to DC's Starfire, while the other is an unfortunate reincarnation of Marvel's Elektra, with sword substituting for sais. The last Outsider doesn't really reveal himself until page 13, although his manner of speech suggests noble origin. There is not much more to say, yea or nay, on the strip, until I give it a few more tries. I hope that, by not revealing the names of the new characters, and only dropping clues about the others, that YOULL be sufficiently interested in giving a look-see at this upcoming title.

Peace and joy to everyone this holiday season. If I don't get buried by winter snows, I'm looking forward to 1983 and talking to you about comic books and the crazy, wonderful souls who make them. SK

Cel Break

By Jim Korkis

HUGH HARMAN DIES. Hugh Harman, one of the last remaining pioneers of modern animation, died over the Thanksgiving weekend after a lengthy illness. He started his career in animation with Walt Disney back in Kansas City. Later he moved to California where he and Rudolph Ising made the first LOONEY TUNES cartoon for Warner Bros. In 1933, they joined M-G-M where they produced a series of HAPPY HARMONIES. One of Harman's cartoons, "Peace On Earth," was nominated for a Nobel Peace Prize, and it was Harman's wish to transform that short into a feature cartoon. It was that project that kept him busy the last few years of his life.

WOODY WOODPECKER'S YEAR. Not only did Walter Lantz's famous woodpecker make an appearance in the Macy's Thanksgiving Day Parade as a huge balloon, but the Smithsonian Institute was the recent recipient of several artifacts from Lantz's collection. Among those items were the storyboard for the first Woody Woodpecker appearance in "Knock Knock" (1940, starring Andy Panda) and a wooden model of Woody. ASIFA/Hollywood is planning a special "Gold Series" of limited edition animation cels featuring Lantz characters. Joe Adamson has completed his book on Lantz and Universal Studios' Tour has a special Walter Lantz-Woody Woodpecker exhibit that has been doing relatively good business. Where will the wacky Woody appear next? (Definitely not in FANDOM CONFIDENTIAL. Woody has already appeared there and that appearance was reprinted in the terrifically funny FANDOM CONFIDENTIAL compilation now available from dealers everywhere.)

OLYMPIAD OF ANIMATION. ASIFA/Hollywood is continuing with its plan to sponsor an exhibition of animation films to coincide with the 1984 Olympics. The exhibit will feature new short films celebrating "The Spirit of the Olympics" as well as short films representing "The Best of Animation" from countries participating in the Olympic Games. For further information write to ASIFA/Hollywood, Olympiad Committee, 1258 N. Highland Avenue, Suite 102, Los Angeles, CA 90038.

DISNEY CHANNEL. The upcoming Disney Channel pay-TV network is set to debut April 11. The service will feature sixteen hours a day of programs including reruns of ZORRO and THE MICKEY MOUSE CLUB (both old and new versions). There will be new shows like MOUSERCISE and EPCOT CENTRAL (a magazine format show). There will also be 450 animated cartoons appearing but no feature length animated films because the Disney organization fears people will videotape those classics. (No new animation has been announced as being planned for the channel either.)

SUPPORT THE SANTA BARBARA CON. The Santa Barbara Comic Art Festival is trying to raise some money and has issued a limited edition art print that features artwork by folks like Will Meugniot, Rick Hoberg, Scott Shaw!, Cathy Guisewite, Phil Yeh and lots of others. For further information, write to D. Cooper, 7186 Del Norte Drive, Goleta, CA 93117.

GALLERY LAINZBERG. The popular company that specializes in animation art has a beautiful new full-color catalogue featuring limited edition cels by Chuck Jones and Friz Freleng. $2.00 will put you on the mailing list to receive their catalogues. Mail to Gallery Lainzberg, 417 Guaranty Bldg., Cedar Rapids, IA 52401.

MORE VIDEO FUN. In April, M-G-M/UA will be releasing "M-G-M's Cartoon Classics," a videotape containing seven great non-TOM AND JERRY M-G-M cartoons. Titles on Volume One will be the following: "The Unwelcome Guest," "The Captain's Christmas," "Screwball Squirrel," "Lonesome Stranger," "Blue Danube," "Little Rural Riding Hood," and "King-Size Canary." If you like the selections, thank Jerry Beck, who was the person in charge of making the selections. Volume Two will be out in October 1983.

PINK PANTHER FUN. Some folks may have seen the Pink Panther/Bob Hope special on November 21. Well, even though DePatie-Freleng are in litigation still, the Pink Panther continues to draw in money for its copyright owners at M-G-M/UA. Ringling Bros. and Barnum and Bailey will feature PP in the upcoming circus season and portions of this will appear in the annual circus special on television. Orange Crush will tie in with the Pink Panther for a Valentine promotion where folks who buy a six-pack of Orange Crush will receive several Pink Panther Valentine Day cards. Currently, there are over 300 products bearing the Pink Panther's likeness and with the release of two new PINK PANTHER movies (one this winter, one next summer), that number might increase.

WHATEVER HAPPENED TO MICKEY'S CHRISTMAS CAROL? That very special mouse was supposed to end his thirty-year retirement by appearing in MICKEY'S CHRISTMAS CAROL December 1982. Well, the film isn't finished. The nine-week-long animators' strike has thrown those plans out of whack. There is still lots of work left to be done on the twenty-five-minute cartoon and the official studio release now says it is planned for Christmas '83. Unofficially, several people have predicted that there will be another animators' walk-out from Disney, with the animators joining Gary Kurtz's animated SPIRIT project.

MORE DELAYS. TWICE UPON A TIME, the unusual animated film from the Ladd Co., was supposed to appear around Christmas, but was postponed until February because the company didn't want to toss it into an already-glutted-with-animation holiday market (Disney's PETER PAN reissue, Hanna-Barbera's HEIDI'S SONG, Rankin-Bass's THE LAST UNICORN, Warner Bros.'s BUGS BUNNY'S 3RD MOVIE: 1001 RABBIT TALES.) Walt Disney Studios postponed two other Christmas-targeted

features, NEVER CRY WOLF and SOMETHING WICKED THIS WAY COMES. The latter film is going through extensive reworking a la WATCHER IN THE WOODS.

THE CARTOON CONNECTION. How many folks noticed that Tom Wilson took the opportunity to kid himself in the Sunday papers? The ZIGGY strips for November 28, 1982 and December 5, 1982 made reference to the ZIGGY animated cartoon special that appeared between those installments on Wednesday, December 1st. The earlier strip was particularly amusing because it kidded the fact that "Christmas is getting more commercial every year" and that folks seem to be "rushing the season." Then Ziggy runs into a poster promoting his very early Christmas special.

MOUSKETEER DAY. Will Tom Bradley never stop? During the next-to-last week of November, Mayor Tom Bradley of Los Angeles proclaimed a "Mousketeer Day" marking the 27th anniversary of the Mickey Mouse Club. "The joy you brought has not been forgotten, and it will never be forgotten" Mayor Tom told Cubby, Lonnie, Sherry, Bonnie, Tommy and Sharon.

PHILIP DE GUARD DIES. Chuck Jones' longtime background artist, Phil DeGuard, died November 20th at age 72. More information next time.

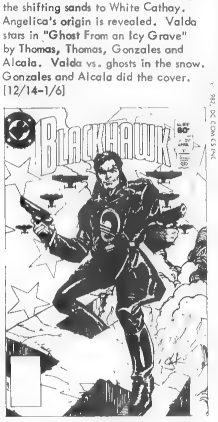
CARTOON NEWS. Keep sending any animation information to: Jim Korkis, 707 West Doran, Glendale, CA 91203.

DC Coming Attractions

COMING COMICS is a listing of upcoming books from the various publishers. Each listing generally follows this format:
NAME OF THE BOOK Number, Date. "Story Title" by writer, penciller, inker. Plot summary. Cover credit. [Shipping date-On sale date]

ADVENTURE COMICS No. 498, April. Stories in this all-reprint issue are: Plastic Man story from ADVENTURE #467 by Lon Wein, Joe Staton and Bob Smith; "The Secret Origin of Bouncing Boy" (ADVENTURE #301) by Jerry Siegel and John Forte; Aquaman in "Come the Revolution" (AQUAMAN #47) by Steve Skeates and Jim Aparo; "Captain Marvel Battles the World's Maddest Ghost" (CAPTAIN MARVEL ADVENTURES #138) by Otto Binder and C.C. Beck; Sandman in "The Man Who Knew All the Answers" (ADVENTURE #74) by Joe Simon and Jack Kirby; "Sun-Boy's Lost Power" (ADVENTURE #302) by Siegel and Forte; Mary Marvel in "The Thanksgiving Thieves" (SHAZAM! #10) by E. Nelson Bridwell and Bob Oksner; and the Spectre in "The Spectre Means Death?" (SPECTRE #6) by Neal Adams. Gil Kane did the front cover, the rear is by Alex Saviuk and Frank Giacoia. [12/14-1/6]

ARAK/SON OF THUNDER No. 20, April. "To Sail the Sandy Sea" is by Roy and Danette Thomas, Adrian Gonzales and Alfredo Alcala. The trio are led by a mysterious figure through the shifting sands to White Cathay. Angelica's origin is revealed. Valda stars in "Ghost From an Icy Grave" by Thomas, Thomas, Gonzales and Alcala. Valda vs. ghosts in the snow. Gonzales and Alcala did the cover. [12/14-1/6]



THE BEST OF DC No. 35, April. The annual year-end collection of THE YEAR'S BEST COMICS STORIES includes: "Dear Mom and Dad" (NEW TEEN TITANS #20) by Marv Wolfman, George Perez and Romeo Tanghal; "Keep Me Alive" (SGT. ROCK #361) by Robert Kanigher and Frank Redondo; "Plastique is Another Word For Fear" (FURY OF FIRESTORM #7) by Gerry Conway, Pat Broderick and Rodin Rodriguez; "In the White Room" (SAGA OF THE SWAMP THING #4) by Martin Pasko and Tom Yeates; "Haven" (DETECTIVE #514) by Len Wein, Don Newton and Frank Chiaramonte; "Old Friends, New Relatives and Other Corpses" (LEGION OF SUPER-HEROES #286) by Paul Levitz, Broderick and Bruce Patterson; and I--VAMPIRE in "Manhattan Interlude" (HOUSE OF MYSTERY #310) by Dan Mishkin, Gary Cohn, Adrian Gonzales and Tom Sutton. The final story is "When You Wish Upon a Planetoid" featuring Superman and Clark Kent (DC COMICS PRESENTS #50) by Mishkin, Cohn, Curt Swan and Kurt Schaffenberger. Covers of runner up stories are included as well. Ed Hannigan and Dick Giordano did the covers. [12/14-1/6]

BLACKHAWK No. 257, April. "Man To Man, Man To Monster" is by Mark Evanier and Dan Spiegle. The three-part super-soldier story concludes as Blackhawk battles Stanislaus, unbeknownst to him. The back-up stars Stan in a Detached Service Diary story called "They Also Serve..." by Evanier and John Severin. Howard Chaykin did the cover. [12/14-1/6]

DC COMICS PRESENTS No. 56, April. "Death in a Dark Dimension" is by Paul Kupperberg, Curt Swan and Dave Hunt. Superman and Power Girl are summoned to another dimension by a person who wants to defeat each one in battle. Gil Kane did the cover. [12/14-1/6]

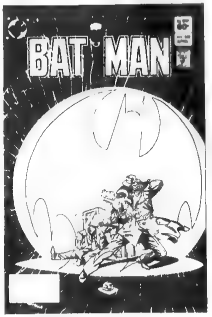
THE FURY OF FIRESTORM No. 11, April. "Waking Darkness" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Ronald and Martin continue to have their travails as Firestorm becomes a Hyena to battle the Hyena. Broderick and Dick Giordano did the cover. [12/14-1/6]

JUSTICE LEAGUE OF AMERICA No. 213, April. "Into the Microcosmos" is by Gerry Conway, Don Heck and Romeo Tanghal. The JLA goes into the sub-atomic world to rescue a crazed Ray Palmer-as-Atom, who suddenly loses his grip on reality. George Perez did the cover. [12/14-1/6]

WONDER WOMAN No. 302, April. "Victory" is by Dan Mishkin, Gene Colan and Frank McLaughlin. WW battles the skeletal WW from the past after escaping a deathtrap. The Huntress stars in "Dying to Take You Away" by Joey Cavalieri, Mike DeCarlo and Tony DeZuniga. The Huntress tries to prevent Pat Pending from robbing a bank--and does it only too well. Ed Hannigan and Dick Giordano did the cover. [12/14-1/6]

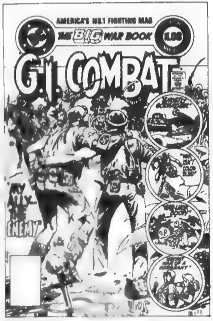
BATMAN No. 358, April. "Don't Mess With Killer Croc" is by Gerry Conway, Curt Swan and Rodin Rodriguez. Killer Croc attempts to take over where Boss Thorne left off. Ed Hannigan and Dick Giordano did the cover. [12/21-1/13]

THE FLASH No. 320, April. The Flash story in this issue is by Cary Bates, Carmine Infantino and Dennis Jensen. The Eradicator story comes to an end, and Tomar-Re comes to Earth to tell Flash about Hal Jordan's galactic progress. Also, the Creeper stars in a story by Carl Gafford and Dave Gibbons. [12/21-1/13]



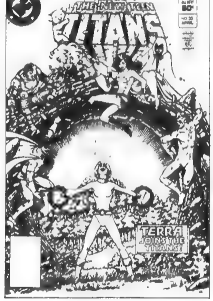
G.I. COMBAT No. 252, April. This issue's Haunted Tank tales are "My Ally --The Enemy" and "The Ghostly Godfather" by Robert Kanigher and Sam Glanzman. The O.S.S. story is "War Isn't Color-Blind" by Kanigher and E.R. Cruz featuring Kana the Ninja Master; "Bad-Luck Booty" is by George Kashdan and Jose Montales Matucenio; and the Women at War story is "Secret War of a Sergeant" by Kashdan and Noly Zamora. Joe Kubert did the cover. [12/21-1/13]

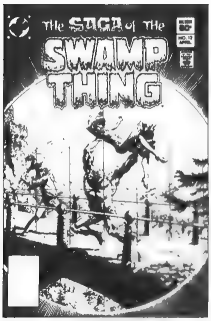
THE NEW TEEN TITANS No. 30, April. "Runaways, Part 2" is by Marv Wolfman, George Perez and Romeo Tanghal. Terra breaks from the Brotherhood of Evil to join the Titans. Perez did the cover. [12/21-1/13]



*THE OMEGA MEN No. 1, April. "Citadel War, Part One" is by Roger Slifer, Keith Giffen and Mike DeCarlo. The Omega Men begin their battle against the interstellar alien race which has conquered their home worlds in the Vegan star system by travelling to Broot's homeworld, where they hope to gather help in their cause. Giffen did the cover. Baxter paper, $1.00, direct sales only. [12/21-1/13]

SAGA OF THE SWAMP THING No. 12, April. "And Yet It Lives" is by Martin Pasko and Tom Yeates. The late Karen Clancy takes over the body of Liz Tremayne. Also: the Phantom Stranger in "Ageless" by Nick Cuti and Fred Carrillo. Yeates did the cover. [12/21-1/13]





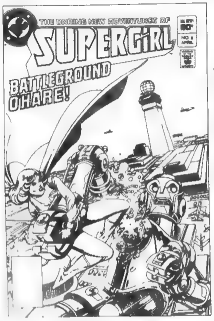
SUPERMAN No. 382, April. "Where Trouble Goes--Euphor Follows" is by Cary Bates, Curt Swan and Dave Hunt. Euphor appears in time to further complicate the Superman/Superboy mind switch in the conclusion of that story-

line. Gil Kane did the cover. [12/21-1/13]

THE BRAVE AND THE BOLD No. 197, April. "The Autobiography of Bruce Wayne" is by Alan Brennert, Joe Staton and George Freeman. Presenting the story of the courting and marriage of Earth-Two's Batman and Catwoman. Jim Aparo did the cover. [12/28-1/20]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 6, April. "Battleground O'Hare" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Supergirl battles the Matrix-Prime robot over Lake Michigan and the Chicago airport. Lois Lane appears in "Head Over Heels in Trouble" by Tamsyn O'Flynn and Oksner. Gil Kane did the cover. [12/28/1/20]

GREEN LANTERN No. 163, April. "Or Give Me Death, Part Two" is by Mike Barr, Keith Pollard and Rick Hoberg. The story begun last issue is concluded. The Tales of the Green Lantern



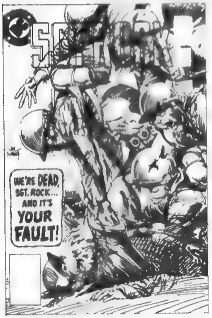
Corps story is "Apprentice" by Todd Klein, Chuck Patton and Steve Mitchell. Pollard did the cover. [12/28-1/20]

HOUSE OF MYSTERY No. 315, April. "The Accusing Hand" is the I-Vampire story for this issue, by Dan Mishkin, Gary Cohn and Tom Sutton. Two more stories are also included. Michael W. Kaluta did the cover. [12/28-1/20]

THE LEGION OF SUPER-HEROES No. 298, April. "The Edge of Nowhere" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The Legion members battle in several interlinked skirmishes. In this issue: the 16-page promo for the AMETHYST, PRINCESS OF THE GEMWORLD series by Dan Mishkin, Gary Cohn, and Ernie Colon. Giffen and Larry Mahlstedt did the cover. [12/28-1/20]

THE NIGHT FORCE No. 9, April. "Apocalypse" is by Marv Wolfman, Gene Colan and Bob Smith. Will the Baron's operative escape from the apartment he's been sent to? Colan and Smith did the cover. [12/28-1/20]

SGT. ROCK No. 375, April. "A Gift From the Dead" is by Robert Kanigher and Frank Redondo. Ghosts of Easy's past losses come back to haunt Rock. Several back-up stories also appear. Joe Kubert did the cover. [12/28-1/20]



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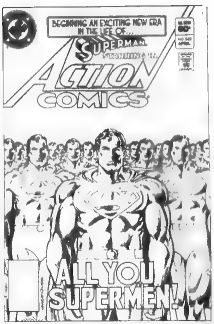
WARLORD No. 68, April. "The Spirit of the Wolf" is by Mike Grell, Dan Jurgens and Mike DeCarlo. Travis's daughter removes the spirit from Rostov --but it comes back to attack the one he loves. The Barren Earth story is "Siege" by Gary Cohn and Ron Randall. Mike Grell did the cover. [12/28-1/20]

ACTION COMICS No. 542, April. "Savage Awakening" is by Marv Wolfman, Curt Swan and Dave Hunt. An overhaul of all the supporting cast of the Superman family occurs, as Lois Lane decides that she's tired of Superman never making a firm commitment to their romance. Ed Hannigan and Dick Giordano did the cover. [1/4-1/27]

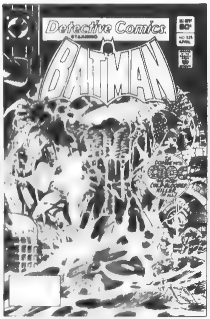
ALL-STAR SQUADRON No. 20, April. "For the Dark Things Cannot Stand the Light" is by Roy Thomas and Jerry Ordway. Brain Wave's plan to wipe out the JSA seemingly works wonders as he convinces Green Lantern to wipe out all of Japan in a blast bigger than the later atomic explosion. GL's mind can't handle it. Ordway did the cover. [1/4-1/27]



ARION, LORD OF ATLANTIS No. 6, April. "The Dark Room Demon" is by Doug Moench and Jan Duursema. No details are known. Duursema did the cover. [1/4-1/27]

CAMELOT 3000 No. 5, April. "The Tale of Morgan LeFay" is by Mike Barr, Brian Bolland and Bruce Patterson. The Knights of New Camelot are introed as the secrets of Arthur's greatest foe are revealed. Bolland did the cover. [1/4-1/27]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 14, April. "Crisis On Earth C" is by Roy Thomas, E. Nelson Bridwell, Scott Shaw! and Al Gordon. The Zoo Crew meet and team up with the Justa Lotta Animals thanks to the inter-dimensional meddling of Feline Faust and Dr. Hoot. Shaw! did the cover. [1/4-1/27]

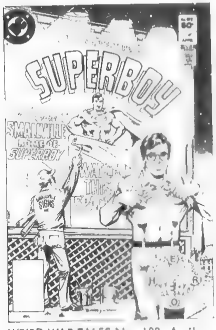


DETECTIVE COMICS No. 525, April. "Confrontation" is by Gerry Conway, Dan Jurgens and Dick Giordano. King Croc, new Gotham City gang chief, battles the Batman. And the Green Arrow back-up is "The Irresistible Rise of Machiavelli!" by Joey Cavalieri, Irv Novick and Ron Randall. The cover is by Ed Hannigan and Dick Giordano. [1/4-1/27]

JONAH HEX No. 71, April. "The Masquerade" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah dons a disguise for a little vacation to the south, and only ends up battling the entire Mexican Army. Ross Andru and Dick Giordano did the cover. [1/4-1/27]

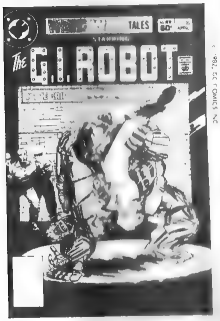
THE NEW ADVENTURES OF SUPERBOY No. 40, April. "Superboy No More" is by Paul Kupperberg, Kurt Schaffenberger and Dick Giordano. Superboy's powers are gone, and he's left to fend for himself. Jerry Ordway did the cover. [1/4-1/27]

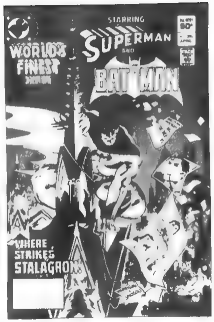
berger and Joe Giella. When Clark's accidentally revealed to be Superboy, this could be the end of his career. The Dial "H" for Hero story is "The Coil's Carnapping Caper" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Dan Adkins. The cover is by Bender and Dick Giordano. [1/4-1/27]



WEIRD WAR TALES No. 122, April. The G.I. Robot appears in "Robots Don't Dream" by Robert Kanigher, George Tuska and Ernie Colon, and battles a Japanese sumo robot." Also in this issue are "The Hand Of Glory" by Jack Harris and Topper Helmers, and "Showing The Flag" by Dan Mishkin, Gary Cohn and Don Newton. The cover is by Trevor Von Eeden. [1/4-1/27]

WORLD'S FINEST COMICS No. 290, April. Superman and Batman appear in "Where Strikes Stalagron" by Doug Moench, Adrian Gonzales and Tony DeZuniga. Our duo pursue an unknown killer in Gotham City. The cover is

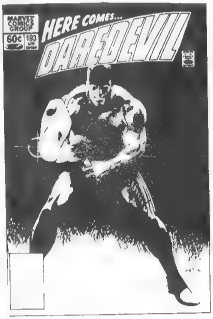




by Ed Hannigan and Klaus Janson. [1/4-1/27]

Marvel Coming

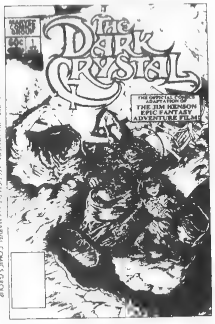
DAREDEVIL No. 193, April. "Bitsy's Revenge" is by Larry Hama and Klaus Janson. DD takes a sea cruise as he pursues the mastermind of an armory heist. Cover is also by Janson. [12/7-12/28]



THE DARK CRYSTAL No. 1, April. "The Dark Crystal" by David Anthony Kraft, Bret Blevins and Vince Colletta is redone in the standard comics format in this issue, which features the first half of the movie. Blevins did the cover. [12/7-12/28]

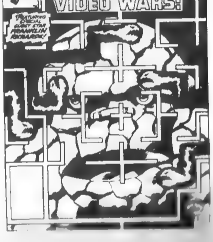
*KA-ZAR THE SAVAGE No. 25, April. "The Dead Who Walk" is by Bruce Jones, Ron Frenz and Armando Gil.

Ka-Zar it turns out, isn't dead. But Shanna thinks he is. And the shock is too much for her. And the doc says to Peter Parker that a further shock, oh, say if Ka-Zar weren't dead, would kill her. So Spidey must keep Ka-Zar from Shanna. Complicated, eh? The Tales of Zabu back-up is "My Brother's Killer" by Bruce Jones and Val Mayerik. The cover is by Frenz and Gil. [12/7-12/28]



MARVEL TWO-IN-ONE No. 98, April. "Vid Wars" is by David Michelinie, Ron Wilson and Frank Giacoia. Ben Grimm and young Franklin Richards find themselves in a planetary war as they enter a video game. Ed Hannigan and John Byrne did the cover. [12/7-12/28]

THE NEW MUTANTS No. 2, April. "Sentinels" is by Chris Claremont, Bob McLeod and Mike Gustovich. Psyche is trapped in the Danger Room as the others visit near-by Salem Center and are attacked by the X-Men's old foes. McLeod did the cover. [12/7-12/28]



Prince Valiant

BY HAL FOSTER

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SPIDER-WOMAN No. 49, April. "Runaway" is by Ann Nocenti, Brian Postman and de la Rosa. Jessica is hired to find a boy who's left home, but she finds Tigra ready to fight to protect the young mutant. Postman and de la Rosa did the cover. [12/7-12/28]

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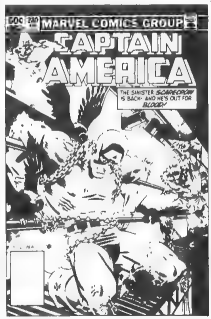
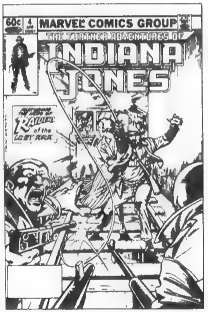
TEAM AMERICA No. 11, April. "Challenges" is by Tom DeFalco and Dave Simons. At an Oklahoma motorcycle race, TA are caught between the attacks of HYDRA and the Ghost Rider. Simons did the cover. [12/7-12/28]

AMAZING SPIDER-MAN No. 239, April. "Now Strikes The Hobgoblin" is by Roger Stern, John Romita Jr. and Frank Giacoia. Spidey has his first run-in with the mystery-man who has been collecting the secrets and equipment of the Green Goblin for his own use. Romita Jr. and Al Milgrom did the cover. [12/14-1/4]



BLIP No. 1, February. A comic sized magazine for video game fans from Marvel includes a Donkey Kong comic story by Steven Grant and Bob Camp. The cover is a photo of Matthew Laborteaux playing TRON. [12/14-1/4]

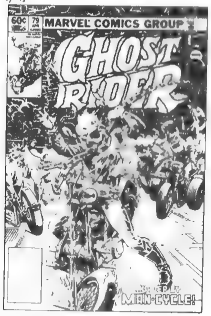
CAPTAIN AMERICA No. 280, April. "Sermon of Straw" is by J.M. De Matteis, Mike Zeck and John Beatty. Cap protests the use of his name by a political coalition, while he tries to protect them from attack by the now insane Scarecrow. Zeck and Beatty also did the cover. [12/14-1/4]



DOCTOR STRANGE No. 58, April. "At Loose Ends" is by Roger Stern, Dan Green and Terry Austin. As the cast deals with minor plot advances, the Doc is contacted by a private detective about a great supernatural threat. The cover is by Green and Austin. [12/14-1/4]

THE FURTHER ADVENTURES OF INDIANA JONES No. 4, April. "Gateway To Infinity" is by David Michelinie, Ron Frenz and Danny Bulanadi. Indy is summoned to England to help solve the mystery of a strange crystal cylinder found at Stonehenge. Frenz and Mike Gustovich did the cover. [12/14-1/4]

GHOST RIDER No. 79, April. "Shades Of Gray" is by J.M. De Matteis, Bob Budiansky and Kevin Dzuban. Johnny discovers the secret relationship between Quentin and the Freakmaster, and he is found by an old friend. Budiansky and Dave Simons did the cover. [12/14-1/4]



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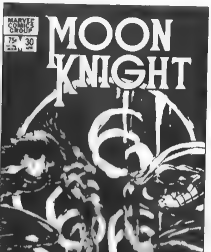
*MOON KNIGHT No. 30, April. "The Moonwraith, Three Sixes, And A Beast" is by Doug Moench and Bill Sienkiewicz. Moon Knight battles the Werewolf as well as a group of Satanists who have deadly plans for Jack Russell. Sienkiewicz did the cover. [12/14-1/4]

OBNOXIO THE CLOWN No. 1, April. "Something Slimey This Way Comes" is written and drawn by Alan Kupperberg. CRAZY's resident "clown" is in Westchester to entertain at Kitty Pryde's birthday party, but he's attacked by the X-Men when they mistake him for an evil mutant. Also,"Jury Duty" by Kupperberg features our favorite clown's battle with the New York judicial system. Kupperberg did the cover. [12/14-1/4]



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THE SAVAGE SWORD OF CONAN No. 86, March. "Revenge Of The Sorcerer" is by Michael Fleisher, Gil Kane, Luke McDonnell and Zoran Vanjaka. Conan battles his way through a citadel of mystics to rescue a kidnapped princess. Also, "Lion Of The Waves" by Alan Zelenetz and Pablo Marcos. An illustrated poem of the days when Conan was a pirate. Earl Norem did the cover. [12/14-1/4]

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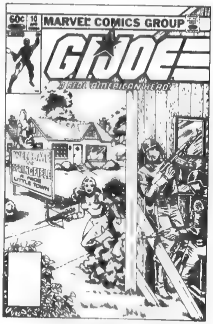
THOR No. 330, April. "The Coming Of The Crusader" is by Alan Zelenetz, Bob Hall and Vince Colletta. Dismissed from the seminary for his obsessions, Arthur Blackwood becomes The Crusader, out to destroy pagan influences... like Thor. Hall and Brett Breeding did the cover. [12/14-1/4]

AVENGERS No. 230, April. "The Last Farewell" is by Roger Stern, Al Milgrom and Joe Sinnott. The final fate of Henry Pym, and a personal crisis for Hawkeye. Milgrom did the cover. [12/21-1/11]

CONAN THE BARBARIAN No. 145, April. "Son of Cimmeria" is by Alan Zelentz, Richard Howell and a variety of inkers. A story about the son of Conan. John Buscema did the cover. [12/21-1/11]



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G. I. JOE, A REAL AMERICAN HERO No. 10, April. "A Nice Little Town Like Ours" is by Larry Hama, Mike Vosburg and Chic Stone. Ex-Soviet agent Kwinn has joined the CIA, and he aids the Joes in a town that is a front for Cobra. Mike Vosburg and John D'Agostino did the cover. [12/21-1/11]

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THE INCREDIBLE HULK No. 282, April. "Again, Arsenal" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Defeated and sent back to Earth by The Leader, the Hulk's morale is at a low ebb when he and his cousin She-Hulk battle Arsenal. Cover by Al Milgrom and Sinnott. [12/21-1/11]

1
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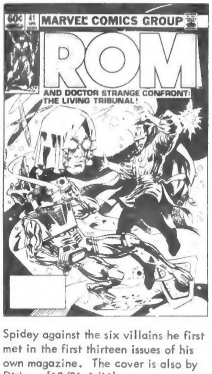
MARVEL AGE No. 1, April. A direct-sale market item, this half sized comic book (only 16 pages) has news about the Marvel line. Spotlighted this issue is the story behind CRYSTAR. Walt Simonson did the cover. [12/21-1/11]

MARVEL TALES STARRING SPIDER-MAN No. 150, April. This special issue has "The Sinister Six" by Stan Lee and Steve Ditko from THE AMAZING SPIDER-MAN ANNUAL #1, featuring



Spidey against the six villains he first met in the first thirteen issues of his own magazine. The cover is also by Ditko. [12/21-1/11]

POWER MAN AND IRON FIST No. 92, April. "Riding Shotgun" is by Kurt Busiek, Denys Cowan and Mel Candido. Man Mountain Marko and the Eel interfere with the Heroic Hirelings' job of taking Hammerhead to prison. The cover is by Cowan and Joe Rubinstein. [12/21-1/11]

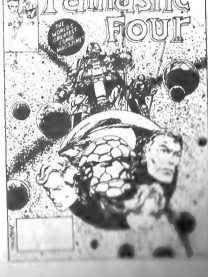
ROM No. 41, April. "The Dweller On The Threshold" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Our title character, the star of the book, The Living Tribunal, the In-Betweener

and Doctor Strange meet in the other dimension for a battle with cosmic implications. Marie Severin (who drew Doc's first encounter with the Living Tribunal) and Al Milgrom did the cover. [12/21-1/11]

THE UNCANNY X-MEN No. 168, April. "Professor X Is A Jerk" is by Chris Claremont, Paul Smith and Bob Wiacek. Given the news that she is to be transfered from the X-Men to the New Mutants team, Kitty Pryde finds it grody to the max, fer shure! Cover is by Smith. [12/21-1/11]

THE DEFENDERS No. 118, April. "The Double" is by J.M. De Matteis, Don Perlin and Hilary Barta. The Son of Satan returns to Georgetown to tie up some loose ends, only to find -- himself! Cover by Perlin and Al Milgrom. [12/28-1/18]

FANTASTIC FOUR No. 253, April. "The Quest" is written and drawn by John Byrne. The Fantastic Four continue their adventures in the Negative



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Zone as the encounter a space ship full of sleeping colonists. Byrne also did the cover. [12/28-1/18]

IRON MAN No. 169, April. "Blackout" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Armed with molten lava, Magma attacks Stark Industries while Tony Stark is too busy falling off the wagon to do anything. McDonnell and Mitchell did the cover. [12/28-1/18]

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MARVEL TEAM-UP No. 128, April. "Sweet Temptation" is by J. Marc DeMatteis, Kerry Gammill and Mike Esposito. Spider-Man and Captain America battle personal problems and the Vermin. There is a back-up feature about the issue's photo cover and how it was created. [12/28-1/18]

MASTER OF KUNG FU No. 123, April. "The Sins Of The Son" is by Alan Zelenetz, William Johnson and Mike Mignola. Shang Chi has a less-than-happy reunion with his mother. The cover is by Johnson. [12/28-1/18]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 4, April. Various artists illustrate another chapter of alphabetical information, including John Byrne's drawing of the Fantastic Four. D through G are covered. Ed Hannigan and Joe Rubinstein did the cover. [12/28-1/18]

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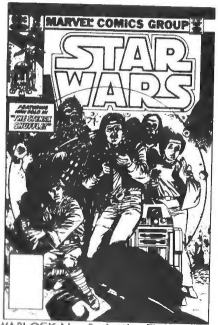
PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 77, April. "Relapse Times Two" is by Bill Mantlo, Al Milgrom and Jim Mooney. Black Cat's recuperation is threatened by the revenge-crazed Doctor Octopus, and the underworld are trying to talk the Gladiator into returning to a life of crime. Milgrom did the cover. [12/28-1/18]

STAR WARS No. 70, April. "The Stenax Shuffle" is by Mary Jo Duffy, Kerry Gammill and Tom Palmer. Still looking for the missing Han Solo, our heroes recall in flashback another meeting Chewie, Han and Luke had with a bounty hunter who couldn't be trusted. Palmer did the cover. [12/28-1/18]



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*WARLOCK No. 5, April. This issue has a new splash page by Jim Starlin leading off reprints of the second half of "Just A Series Of Events" by Starlin from WARLOCK #15; Spidey and Warlock in "Spider, Spider On The Moon" by Bill Mantlo, John Byrne and Dave Hunt from MARVEL TEAM-UP #55; and the beginning of "The Final Threat" by Starlin and Joe Rubinstein from AVENGERS ANNUAL #7. The cover is by Starlin. [12/28-1/18]

WHAT IF? No. 38, April. In this issue, old age is examined. "What If Sharon Carter Had Lived?" is by Rich Margopoulos, Dan Reed and Mike Esposito; "The Leaving" is by David Michelinie, Paty Cockrum and Andy Mushynsky featuring the Vision and Scarlet Witch; and "Daredevil 2013" is written and drawn by Alan Kupperberg. The cover is also by Kupperberg. [12/28-1/18]

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